

THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, FEBRUARY 1, 1916.

Number Three

CLARENCE EDDY TOUR CROSSES CONTINENT

FROM 'FRISCO TO FLORIDA.

Will Play in Kansas, Iowa, Illinois, New York, Georgia, Florida, Massachusetts and Other States Before Returning.

Clarence Eddy, now of San Francisco, passed through Chicago the last week of January in the midst of a concert tour that takes him across the continent and gives his old friends in a group of cities, as well as a number of new ones, an opportunity to hear him. Mr. Eddy is getting younger each year and his new programs, containing the novelties from the pens of American composers, as well as the old masterpieces, show that while he has been a noted American organist more years than perhaps any other man of the present day, age cannot overtake him.

Before reaching Chicago Mr. Eddy played at a number of middle western cities, including Cherokee, Iowa, Wichita, Kan., and Quincy, Ill. At Wichita he played at the First Presbyterian church Jan. 17 and 18, giving two programs. At Quincy he presided at the new Wicks organ in St. Francis Solanus church, Jan. 23, and gave another program at the Vermont Avenue Methodist church Jan. 21. Twelve hundred people heard him at St. Francis' church. His program there follows: Fantasie and Fugue in G minor, Bach; "Evening Song" (new), H. Alexander Matthews; "The Rosary," Nevin; "Mountain Idyl" (new), O. E. Schminke; Variations de Concert (dedicated to Clarence Eddy), Joseph Bonnet; "Shepherd's Song," Ada Weigel; "Reverie," Carrie Jacobs-Bond; "Gavotte," G. Debant-Ponsan; "Astarte" (an intermezzo; new), Albert Mildenberg; "Chant Seraphique" (new), J. Frank Frysinger; "The Tragedy of a Tin Soldier" (new), Gordon Balch Nevin; Toccata in F minor, Thomas J. Crawford.

His first program at Wichita follows: Festival Prelude, William Faulkes; Romanza, Scarlatti-Best; Fugue in E flat, Porpora-Bossi; "By the Sea," Schubert; "Volga River Boatmen's Song," Anon; Fourth Sonata in E flat (new), Rene L. Becker; "An Evening Idyl" (new), Gatty Selars; Persian Suite, R. S. Shoughton; Torchlight March, Guilmant.

From Chicago Mr. Eddy started for Florida, where he gave another recital series similar to those of previous seasons. Before this trip, however, he went to Rockford, Ill., where he played on the Rockford College organ Jan. 28. Jan. 30 he gave the municipal concert at Elmwood Hall in Buffalo and Feb. 1 he was at Jamestown, N. Y. The southern trip includes dates as follows:

Feb. 7—Shorter College, Rome, Ga.
Feb. 10—Methodist Church, Tallahassee, Fla.

Feb. 13—Jacksonville, Fla.
Feb. 14—Daytona, Fla.
Feb. 16—Deland, Fla.
Feb. 17—St. Petersburg, Fla.
Feb. 18—Gainesville, Fla.

After the Florida trip Mr. Eddy will play in North Carolina, Virginia and Washington, D. C. March 2 he will give a concert at Lawrence, Mass., and March 8 he will play at the Tompkins Avenue church of Brooklyn, N. Y., where formerly he was organist and where an enthusiastic welcome no doubt awaits him.

Boston Firm in Larger Quarters.

Kimball, Smallman & Frazee, the progressive Boston organ builders, have moved from Harrison avenue to larger quarters at 101 Broadway Extension and are able to take care of a much larger amount of work there.

Louis F. Mohr of New York is erecting an organ in Portsmouth, Ohio, for the Masons of that city. It has two manuals, fifteen stops, electric action, a kinetic blower and a self-playing attachment.

WIRSCHING ORGAN, ST. JOHN'S LUTHERAN CHURCH, ST. PAUL.



CHARLES B. HAWLEY DEAD

Composer, Singer and Organist Victim of Paralytic Stroke.

Charles B. Hawley, composer and organist, died late in December at Eatontown, N. J. He was returning home from a church at Asbury Park, where he had been playing some of his compositions, when he was stricken with paralysis.

Mr. Hawley, who was 57 years old, was one of the most prominent American musicians. He had long been identified with every movement for musical uplift in this country, as vocal teacher, organist and composer. Many of Mr. Hawley's songs have had a great vogue with concert singers. Spontaneously melodic, cleverly scored, and set to pleasing verse, they made a wide appeal to thousands.

Mr. Hawley was born at Brookfield, Conn., in 1858. He went to the Cheshire Military Academy, and in 1875 took up his work and residence in New York City. He studied vocal music and composition and became soloist in Calvary Episcopal church, and later assistant organist in St. Thomas'. He taught vocal music for twenty-five years, and for seventeen years was director of the Broadway Tabernacle choir, and for ten years was director of the Metropolitan College of Music. For the last four years he had been organist and choirmaster of the Madison Avenue M. E. church.

Mr. Hawley is survived by a widow and a daughter, whose stage name is Ethel Crane. His home was at Red Bank, N. J.

Funeral services were held on Friday, Dec. 31, at Grace church, New York. The music was in charge of the Mendelssohn Glee Club, of which Mr. Hawley had long been a member. Organist J. M. Helfenstein of Grace church presided at the organ and the rector, Dr. Lewis J. Slattery, conducted the service.

PLAYS BEFORE ART SOCIETY

Wilhelm Middelschulte Takes Part in Pittsburgh Performance.

The Art Society of Pittsburgh gave its fifth program of the forty-third season and held its 409th reception Jan. 11, and had as the leading artist on its program Wilhelm Middelschulte of Chicago. The program was given at Carnegie Music Hall. The first part of the performance was devoted to compositions of Bach and Mr. Middelschulte played the Chromatic Fantasie and Fugue, the Pastorale in F and the Toccata and Fugue in D minor. In the second part he played Liszt's Fantasie and Fugue on the chorale "Ad Nos, ad Salutarem Undam," from Meyerbeer's "Prophet," and his own "Perpetuum Mobile" and Passacaglia.

LARGE ORGAN FOR COLLEGE

J. W. Steere & Son Company Awarded Contract by Carleton.

Announcement is made that the contract for a large organ for Carleton College, Northfield, Minn., has been awarded to the J. W. Steere & Son Company of Springfield, Mass. A gift of \$15,000 is to be expended by the college authorities, but the name of the donor is withheld. The dedication of the organ is to take place next October, during the week of the fiftieth anniversary celebration of Carleton. The organ will be one of the largest in the Northwest.

A. Gottfried Recovers from Grip.

A Gottfried, the well-known maker of organ pipes and supplies, is recovering from a severe attack of the prevailing grip, which confined him to his home for some time. He has been able to resume his work, however, he writes The Diapason, and has a large amount of business on hand. Mr. Gottfried found more time to read The Diapason during his illness and writes concerning the impressions he received in a most flattering way.

FIRST PARISH CHURCH AT CAMBRIDGE ORDERS

AUSTIN ORGAN PURCHASED

Three-Manual for Prominent House of Worship in Which Frank S. Adams Plays—Opening at Fitchburg by Macfarlane.

The Austin Organ Company has been awarded, through Elisha Fowler, Boston representative, a contract to build a large three-manual organ for the First Parish church, Cambridge. This is one of the oldest churches in the country, having been founded in 1629. Dr. Eliot of Harvard University is a member and attends this church. Frank S. Adams, the organist, made a careful examination and was especially pleased with the large four-manual organ in Smith College, Northampton. The specification of the organ to be built is as follows:

GREAT ORGAN.

Major Diapason, 16 ft.
Principal Diapason, 8 ft.
Small Diapason, 8 ft.
Clarabella, 8 ft.
Flauto Major (pedal extension), 8 ft.
Violoncello, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Tuba, 8 ft.
Chimes (from swell) (Numbers 4, 6, 7, 9 and 10 enclosed in choir box).

SWELL ORGAN.

Gedeckt, 16 ft.
Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Echo Salicional, 8 ft.
Spitz Flöte, 8 ft.
Flauto Traverso, 4 ft.
Violina, 4 ft.
Vox Angelica, 8 ft.
Cornopean, 8 ft.
Contra Posaune, 16 ft.
Oboe, 8 ft.
Vox Humana (special chest and tremulant), 8 ft.
Tremulant.
Cathedral Chimes, 20 notes.

CHOIR ORGAN.

Diapason, 8 ft.
Concert Flute, 8 ft.
Viole, 8 ft.
Dulciana, 8 ft.
Flute Celeste, 8 ft.
Flute d'Amour, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Tremulant.

PEDAL ORGAN (Augmented).

Open Diapason, 16 ft.
Violone (Violoncello extension), 16 ft.
Bourdon, 16 ft.
Gedeckt (from swell), 16 ft.
Gross Flöte, 8 ft.
Flauto Dolce, 8 ft.
Contra Posaune (from swell), 8 ft.
Chimes (from swell).

Will C. Macfarlane of Portland, Maine, gave two opening recitals Dec. 10 on the Daniel Simonds memorial organ in the Calvinistic Congregational church at Fitchburg, Mass. This is an Austin three-manual with antiphonal organ, the contract for which was obtained by Mr. Fowler last June. The scheme of stops follows:

GREAT ORGAN.

Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Violoncello, 8 ft.
Gross Flöte, 8 ft.
Octave Flöte, 4 ft.
Wald Flöte, 4 ft.
Tuba, 8 ft.
(Numbers 3, 4, 6 and 7 enclosed in choir swell-box.)

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Gemshorn, 8 ft.
Flute Harmonic, 4 ft.
Violina, 4 ft.
Cornopean, 8 ft.
Contra Posaune, 16 ft.
Oboe, 8 ft.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Flute d'Amour, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Tremulant.

ANTIPHONAL ORGAN.

Gedeckt, 8 ft.
Echo Viole, 8 ft.
Vox Angelica, 8 ft.
Fern Flöte, 4 ft.

Vox Humana, 8 ft.
Cathedral Chimes, 20 notes.
Tremulant.

PEDAL ORGAN (Augmented).
Resultant Bass, 32 ft.
Open Diapason, 16 ft.
Violone (from great), 16 ft.
Boirdon, 16 ft.
Gedeckt (from swell), 16 ft.
Gross Flote, 8 ft.
Flauto Dolce, 8 ft.
Tube (from great), 16 ft.

At the first of his recitals, given in the afternoon, Mr. Macfarlane played: Marche Religieuse, Guilmant; "In Paradisum," Dubois; Largo (From the "New World" Symphony), Dvorak; Scherzo, Macfarlane; Lullaby, Macfarlane; Fugue in G minor, Bach; Selections from "Peer Gynt" Suite ("Morning" and "Ase's Death"), Grieg; Triumphal March ("Aida"), Verdi; Meditation ("Thais"), Massenet; "To a Wild Rose" and "A Desolated Farm," MacDowell; Overture ("William Tell"), Rossini.

ORGAN FOR LARGE RESORT

Grove Park Inn at Asheville, N. C., Gives Order to Pilcher.

Grove Park Inn, at Asheville, N. C., one of the finest resort hotels in the world, will add to its attractions a large electric organ, which will be placed by Henry Pilcher's Sons of Louisville. This instrument will be in harmony with other appointments of this famous resort. It is to have three manuals, with echo. The main organ will be in the spacious lobby and the echo 120 feet distant.

The sale was negotiated and closed by J. H. Stiff, general agent of the Pilcher company, with headquarters at Atlanta, Ga.

The acquisition of this organ will add much to the pleasure of the patrons of the inn.

Hall Organ Dedicated by Hunt.

Hamlin Hunt of Plymouth church at Minneapolis opened the organ of two manuals and sixteen stops in the Congregational Church of Carrington, N. D., with a concert Dec. 13. This instrument was built by the Hall Organ Company of New Haven, Conn. Mr. Hunt gave a program which included: Triumphal March, Dubois; Prayer and Cradle Song, Guilmant; Minuet, Beethoven; Largo, Handel; Toccata and Fugue in D minor, Bach; Springtime Sketch, Brewer; "To a Water-Lily," MacDowell; "To a Wild Rose," MacDowell; "In Summer," Stebbins; Concert Piece, Parker; "Noel," Guilmant; Gavotte, Martini; "Benediction Nuptiale," Fryssinger; Introduction and Bridal Chorus ("Lohengrin"), Wagner.

Recital on New Midmer Organ.

In an inaugural recital on a Midmer two-manual in the Reformed church of Spotswood, N. J., Jan. 13, William C. Young of Philadelphia played: Triumphal March, Dudley Buck; "Hymne Celeste," Friml; Minuet in G, Beethoven; Toccata in F, Mailly; Humoreske, Dvorak; Fanfare, Lemmens; Nuptial Song, Friml; Nuptial Postlude, Guilmant.

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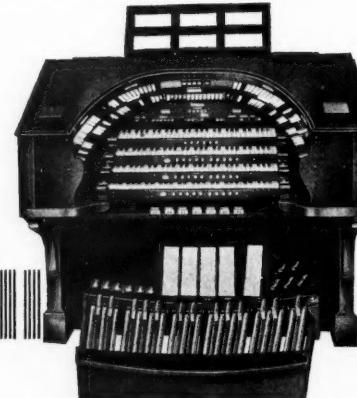
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WURLITZER

With the Movie Organist

By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 421 Melville Street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

To be a moving picture organist is a very easy matter. It is necessary only to seat yourself on the bench and play something. What matters it if the hero is parting forever from his sweetheart, tear them rudely from each other's arms with popular song (instead of using Tosti's "Goodby"), or if the anxious mother watches tearfully at the bedside of her sick child, grind out the eternal waltz, for it seems to the writer that the motto of the majority of "movie" players is: "When in doubt, play a waltz"; or, again, as instanced recently at a "high-class" theater, which advertised and featured its music: The scene is a ball room of a southern mansion (about the year 1845). Graceful dancers were going through the steps of a dainty minuet, when from the orchestra pit came the strains of—no, dear reader, not a waltz this time, but a real cute little turkey trot.

On another occasion the writer remembers hearing the orchestra playing a really good overture, but this time the scene was a death bed, and all through it the overture continued fortissimo, the drummer in particular doing his share. I suppose his idea was to wake the dead! And the leader of the orchestra was an organist of some renown. I know that while he had the opportunity to see the films screened previously he had not taken the trouble to do so.

Lack of proper preparation is one of the greatest mistakes of a player, because if a picture is not properly "set" it loses the greater part of its intended effect. An appropriate musical setting is to the photo-drama what a beautiful frame is to an artistic painting. The music is the "frame" to the picture, and if inappropriate music is played it detracts violently.

The theater organist of today has a splendid chance to elevate the musical taste of thousands of people who do not at present appreciate the best there is in music, but he can, with care, so plan and prepare his pictures and where the scenes will allow play a really classical number. The audience will listen with attention because of the fact that it is watching the development of a story on the screen, and if the same number were to be played as a solo it would only fidget and converse and wish it were soon over. This has been the experience we have had here.

The beginning of the third reel of "The Foundling" (Mary Pickford) is proof of the foregoing. At the close of the second reel the artist lacks inspiration to paint a Madonna (scene in Italy), and his Italian servant goes to the window (Reel 3). A "close-up" is shown of the church bell ringing, and the servant tells him that a beau-

tiful Madonna can be found in the church opposite. He departs, enters church, approaches the altar and sees the vision of his dead wife reproach him for having neglected his only child. I used (end Reel 2) soft 8-foot and vox humana and as bell rang struck low F sharp on chimes to "fit," and immediately afterward played the Meditation from Guilman's Sixth Sonata, continuing this all through to the scenes where he left the church. Following this I went into an opera selection as Molly-O makes image of Mrs. Grimes. The theater was filled and the audience followed with rapt attention, because the plot was being unfolded on the screen, whereas it would not listen to a Guilman number as a solo for one moment. (I seldom have occasion to use many of Guilman's compositions in my present work.)

A general knowledge of the best piano and vocal compositions, a well-chosen repertory of organ works and familiarity with the best in orchestra music, together with careful preparation of a picture and striving not only to "fit" the picture with good music, but also to use appropriate combinations of the organ stops, will soon develop an exceedingly good player.

A few rules I have found to work well I give here:

Don't play a piece or selection more than twice through.

Don't plan to follow a piece in the key of A with another one in the same key. Choose a different key (and a different rhythm) and modulate smoothly into it.

The most successful organists of today are men and women who thoroughly understand harmony, modulation and transposing, and can also improvise acceptably. Improvisation is a subject by itself. One fault most managers find with the average organist is that he cannot, offhand, improvise in any way but a churchly style, which is decidedly what they do not want.

Musical Setting for the Vitagraph Feature, "The Battle Cry of Peace."

Reel 1—(1) Organ improvisation until (2) Title "A call to arms," "Assembly call" (trumpet), (3) then Military March in D. (Schubert), until (4) "Napoleon said," "Marsellaise" (pp) as Napoleon stands by sea. (5) Diamond Medal March (Engelmann) until—

Reel 2—(6) "We Must Strengthen Navy;" Up State March (Allen) until (7) "Lead Like Lambs to Slaughter" (Agitato No. 11) (Lake) (or improvisation) at title "One is your brother" (pp), until (8) "You must play genial hostess" or "Simple Ave" (Thome) until (9) John Harrison, American High Jinks Selection (Friml) to end of reel.

Reel 3—(10) Continue selection until "All newspaper talk"—"Springtime Waltz"—Rolle, "In the Sweet Bye and Bye" is suggested in the Vitagraph score for the peace meeting) until (11) "Later that evening" : Kvisses, O'Hare, until

Reel 4—(12) "Meanwhile Gay life in New York," "Some Smoke Two-step, (Romberg), (13) "Discrediting rumors"—"The Enchantress" selection—Herbert until (14) "Let us sing peace song" Chorus of "I didn't raise my boy to be a soldier" (twice through) until

Reel 5—(15) John's entrance "While you are ranting about peace" Romantic Overture (Allegro Movement)—Keler

Beila (twice). (Thunder pedal effects throughout the destruction of N. Y. and Naval Battle until

Reel 6—(16) "John's Home-coming" (pp) Nocturne in F sharp—Karganoff until (17) "Sentimental rather suicidal"—Improvis short march in F Sharp Minor (soldiers marching past window) until (18) John says, "I know you for a spy." The E flat section of Nocturne played agitatedly until (19) You are to stay with me" (Imitation Leaves—Stoughton) a baritone stop solo working up to a ff agitato as Virginia shouts and a lighter (flute) hurried effect as Virginia locks the governess in the closet then (20) Eleanor—Deppen (p) until (21) Batship fires guns (Th. ped, only or Lov C sharp D sharp E) Agitato No. 12—Lake (or improvisation) until (22) Arrives at scene of execution Nocturne, A flat (Gutman).

Reel 7—(23) until party get in auto and are pursued by soldiers. Agitato No. 4 Lake (pp as John is killed) until (24) "The woman pays," "Evensong" (Martin) (Mother insane) until

Reel 8—(25) "Navy only safeguard American Patrol, Meacham (26) interrupt this to play "Rally Round the Flag as Capt. Crawford waves the flag) and then back to (27) "American Patrol" "Dixie" occurs in this number; fit this to "Lee and Southern camp." (28) "Yankee Patrol"—Meacham until

Reel 9—(29) "America a land of peace" Lysistrata Waltz—Lincke until (30) "Iron heel of foe" "To Arms" Overture (Clement) (Allegro only) (31) until soldier kisses flag and dies. Then Daughters of American Revolution—March—Lampe (first time slowly) until (32) "Spirit of '76" "Yankee Doodle" (Piccolo and Drum only) (33) As trio pass go back to D. A. R. March this time faster as Washington and Lincoln appear (34) When Grant appears: Patriotic March—Rosey. A medley of patriotic airs until (35) "Peace on earth" "Star-Spangled Banner" to end.

Musical Setting for the Drama "Madame Butterfly," Famous Players Film, Mary Pickford, star.

Reel 1—(1) Selections for the opera "Geisha" Jones, (a) "Happy Japan," (b) Jack's the Boy," (c) "The Dear Little Jappy," (d) "Amorous Gold-fish."

Reel 2—(2) (e) at marriage ceremony "If you will come to tea" and "Chop Kina," (3) "Guests leave in anger" (f) Japanese March (Geisha) until (4) Cho Cho San and Lieutenant Finkerton "Star of My Soul" (Geisha).

Reel 3—(5) Suite—"A Night in Japan" by Brahms (first movement twice through, (6) until "Sundown and Sorrow" improvise (p) until (7) "Spring in Japan" play

"Spring Morn" (Lacombe) until (8) wedding party leaves church—Wedding March (Mendelssohn) until

Reel 4—(9) Prince Yama Dori "Cherry Blossoms" (Japanese Dance) (Engelmann) and Miss Chrysanthemum (Lorraine) until (10) "A Month passes" begin "Madame Butterfly" selection (Boosey) and continue same until

Reel 5—(11) "Sundown waiting for her husband"—here begin the waiting motif No. 6 in selection (B flat) using vox humana and harp; play this motif until the (12) title "Unable to stand suspense," play Nos. 10 to 14 in the selection until the (13) title "At high noon"; return to waiting motif (No. 6) and play this to the end of the reel.

RECITAL SERIES FOR YALE**Professor Jepson Gives Two Sets of Programs in Woolsey Hall.**

The nineteenth series of Monday afternoon organ recitals is being given by Professor Harry B. Jepson on the Newberry organ in Woolsey Hall at Yale University, beginning Jan. 10 and extending through March 27. As heretofore, admission to single recitals of the series is 10 cents. Season tickets for the twelve recitals are \$1.

In accordance with the university's policy of extending its privileges as widely as possible to the public of New Haven, organ recitals free of charge and open to the public will be given by Professor Jepson in Woolsey Hall on eight Sunday afternoons of January and February, from Jan. 9 to Feb. 27. The programs of the Sunday afternoon recitals will be of a more popular nature than those of Monday afternoon. Both the Sunday and Monday afternoon recitals will be given at 5 o'clock.

Trinity Lutheran Church, New Brighton, Pa., had special music Dec. 26, and the organist, Miss Belle Andrissen, played: "Christmas Pastoral," Flaxington Harker; "He Shall Feed His Flock," Handel; Andante from Clock Symphony, Haydn; "March of Magi Kings," Dubois; Hallelujah Chorus, Handel.

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Springfield, Mass.

(Contributors to this department are requested to prepare their programs for publication in The Diapason in accordance with the style followed in these columns, to facilitate the task of preparing the programs for our readers and to assure accuracy.)

Gaston M. Dethier—The famous New York organist played on Jan. 6 in the Old South Church of Boston on the new Skinner four-manual, at which several noted performers have been heard. His program was: Prelude and Fugue in D minor; Bach; Minuet; Dethier; "Chanson Louis XIII"; and "Pavane," Couperin; Scherzo; "Widor; Theme and Variations; Thiele; "Legend;" Liszt; Scherzo Caprice; Emile Bernard; Wal Rhapsody; Christian Sinding; Intermezzo; Pierre Toccati; Gigout; Ode to St. Cecilia; Gounod; Etude; Op. 10, No. 2, Chopin; and "Christmas;" Dethier. The last two selections were played by request.

Frank Wilbur Chace, A. A. G. O., Salem, Ore.—The dean of music at Willamette University gave the following program in the First Presbyterian church: Prelude and Fugue on the Name of B-A-C-H; Liszt; Largo from "Xerxes," Handel; Scherzo, from Sonata in E minor; Rogers; Toccata and Fugue in D minor; Bach; "Morning" from "Peer Gynt" Suite, Op. 46; Grieg; Symphonic Poem, "Finlandia"; Sibelius; "Rustic Dance"; "Sunset" and "Thanksgiving" from Pastoral Suite; Demarest; "Evensong," Johnston; March from "L'Organiste Moderne," Lefebure-Wely.

Edward Kreiser, Kansas City, Mo.—Mr. Kreiser is well under way with the twenty-sixth recital season at the Independence Boulevard Christian church. On the afternoon of Jan. 9 he played: Chorale in C minor; Canon; Franck; Second Meditation in F sharp minor; and Caprice in B flat; Guilmant; Persian Suite; R. S. Stoughton; "Chant Seraphique" (new); J. Frank Fryssinger; Souvenir (new); James R. Gillette; "Procession Indienne;" Ernest R. Kroeger.

Gatty Sellars—Mr. Sellars has played in a number of American cities in the last few months. Jan. 11 he gave this program at Canton, Ohio: Overture in E minor; Morandi; "Fountain Reverie;" Fletcher; Prelude in C sharp minor; Vodorski; "Peer Gynt" Suite; Grieg; March on a Theme of Handel; Guilmant; "The Russian Patrol," Rubinsteins; March from "Tannhäuser," Wagner.

Edwin Arthur Kraft, Cleveland—Mr. Kraft gave his monthly recital at Trinity Cathedral Jan. 18. His selections included: Persian Suite; R. Spaulding Stoughton; "The Minster Bells," H. A. Wheelton; "Peer Gynt" Suite No. 1 ("In the Morning"); "Ase's Death" and "Anitra's Dance"; Grieg; Overture to "The Merry Wives of Windsor," Otto Nicolai; Characteristic Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "In Softude," Gordon Balch Nevin; Minuet in D. W. A. Mozart; "The Ride of the Valkyries," Richard Wagner.

Dr. J. Lewis Browne, Chicago—Dr. Browne gave a recital under the auspices of the choir at the Baptist church of Laporte, Ind., Jan. 19. His selections included two of his own works, one in manuscript and one were Preludes in G minor and Fugue in C minor; Bach; Andante from Suite in F (paraphrased); Arthur Bird; Concert Prelude in D minor; A. Walter Kramer; "Hymns;" Alexander von Fielitz; Scherzo Symphonique; J. Lewis Browne; "Capriccio Brillante" (for piano); Mendelssohn, played by Miss Mann, with orchestral accompaniment in reduction for organ by Dr. Browne; "Meditation—Elegie" (First Suite); Felix Borowski; "Love Song;" Giuseppe Ferrata; "Romanza;" Walter Keller; Alla Marcia (MS.); J. Lewis Browne; extemporization on theme to be finished at time of performance.

Percy Chase Miller, M. A., Philadelphia—Mr. Miller played the following recital in Cabell Hall, University of Virginia, Charlottesville, Jan. 16: Toccata and Fugue, F minor; T. Tertius Noble; Meditation, d'Evry; "Cantilene Pastorale," Guilmant; Sonata I. Borowski; "Clair de Lune," Karg-Elert; Humoresque, Frank E. Ward; Evening Song, Bairstow; nocturne, Foote; "Ecce Homo;" Dubois.

At Drew Institute, Philadelphia, on Jan. 27, Mr. Miller played: Concerto, G minor; Matthew Camidge; "La Nuit," Karg-Elert; "Suite Gothique;" Boellmann; Humoresque, Frank E. Ward; Intermezzo; Callaerts; "Marche Solennelle," Borowski.

Pollo F. Maitland, Philadelphia—Recital No. 465 of the American Organ Players' Club was given at the Central High School Jan. 6 by Mr. Maitland, who played a program devoted to American composers, as follows: Grand Professional March, David D. Wood; "Chanson de Matin" (dedicated to Mr. Maitland), James R. Gillette; Scotch Fantasy, Will C. Macfarlane; Recitation to Music—The Legend of the Organ Builder (Julla Dorr), R. F. Maitland; Caprice Herolque, R. F. Maitland; "Mammy" from Negro Suite, J. Harvey Hebron; Gavotte from Suite for Strings, F. Hall Johnson; Caprice, "The Brook," Gaston Dethier; Rhapsody on Ancient Melodies, Russell King Miller.

Dr. H. J. Stewart, San Diego, Cal.—Some recent programs at the Panama-California International Exposition by Dr. Stewart, the official organist, were: Dec. 20—Allegro Moderato in C major;

Smart; Canzone in B minor, Walter Handel Thorley; Pastorale, Wachs; Fantasia on themes from "Martha," Flotow; Berceuse from "Jocelyn," Godard; Fantasia on two familiar Hymns, Truette; Gavotte from Suite for Strings, from the Symphony in C minor, Beethoven; Jan. 12—Toccata and Fugue in D minor, Bach; "Dreams," Wagner; Canzone, King Hall; "A Springtime Sketch," Brewer; Overture to "Rosamunde," Schubert; "Sunset and Evening Bells," Federlein; "Aragonaise" ("Le Clé"), Massenet; "Jubilate Amen," Kinder.

Jan. 15—"Marche Pontificale," de la Tombelle; Prayer in F, Guilmant; "Chanson Matin," Becker; Overture to "Der Freischütz," Weber; "Evening Song," Bairstow; "Chœur Celeste," Strang; Minuet; Boccherini; "Marche des Templiers," Benedict.

Albert Riemenschneider, Berea, Ohio.—At his forty-seventh vesper recital, given Jan. 9 at Baldwin-Wallace College, Mr. Riemenschneider played: Second Suite, James H. Rogers; "Evensong," Johnston; "Springtime," Kinder; "Echo Bells," Brewer; "Träumerei," Schumann; Overture to "Die Meistersinger," Wagner.

George Henry Day, New York.—Mr. Day played as follows at St. Peter's church, West Twentieth street near Ninth avenue, Jan. 12: Overture to "Midsummer Night's Dream," Mendelssohn; Springtime Sketch, Böehle; Largo from "New World" Symphony, Dvorak; Fanfare (Fugo), Lemmens; "Christmas in Sicily," Yon; Concert Study, Yon; Melody in B flat; Day; Cradle Song, Day; Movement Musical, Schubert; Slav March, Tschaikowsky.

Charles Galloway, St. Louis.—By courtesy of George Kilgen & Son Mr. Galloway gave a recital on their organ in the University Place Church of Christ at Des Moines, Iowa, Jan. 6. Mr. Galloway played: Toccata and Fugue in D minor; Bach; "Angelus," Liszt; Scherzo, in B flat; Hoyte; "The Holy Night," Buck; Final March and Song of the Seraphs, Guilmant; "Evening Bells and Cradle Song," Macfarlane; "Scène Orientale," No. 3, Kroeger; Meditation, Sturges; Badinage, Mailly; Toccata in F, Crawford.

Joseph W. Clokey, Oxford, Ohio.—At his January twilight recital at Miami University Mr. Clokey played: First Sonata; Mendelssohn; Idyl, Kinder; Allegretto Grazioso, Hollins; Meditation, Becker; Toccata and Fugue, D minor, Bach; "Chanson da Soir," Matthews; "To the Spring," Strauss; Concertsatz in E flat minor, Thiele.

Dr. George W. Andrews, Oberlin, Ohio.—Dr. Andrews of the Oberlin Conservatory of Music gave the following recital Saturday evening, Jan. 22, in Flinner memorial chapel: Chorale Prelude, "Vale will ich dir geben," Bach; "Andante Sostenuto," (Gothic Symphony), Widor; Finale (Symphony No. 8), Widor; "Pastorale," Franck; Canon in B minor, Schumann; Sonata in D flat, No. 3 (First movement), G. W. Andrews; "To the Spring," Strauss; Concertsatz in E flat minor, Thiele.

T. Tertius Noble, New York.—At St. Thomas' church Jan. 9 Mr. Noble played: "Dithyramb," Harwood; Two Pieces, MacDowell; Solemn Prelude (by request); Noble; "Morning" and "Ase's Death," Grieg; Sonata in F minor, Borowski.

Frank E. Ward, New York.—Mr. Ward played as follows at the church of the Holy Trinity Jan. 9 at 8 p. m.: "Marche Militaire," Schubert; Melody-Canzonetta, Whiting; "Hymn of the Nuns," Lefebure-Wely; Fantasia Sonata in A flat, Op. 65, Rheinberger.

Palmer Christian, Chicago—Thursday afternoon, Jan. 20, Mr. Christian played the following program at the Fourth Presbyterian church: Prelude and Fugue in F sharp minor, Buxtehude; Meditation, Cole; Minuet, Dethier; Phantasie (Sonata No. 12), Rheinberger; Scherzino, Ferrata; "Evensong," Martin; "Marche Russe," Schubert.

Walter Wismar, St. Louis.—The third public recital of Mr. Wismar, Dec. 12, was devoted to Christmas music. The program: Paraphrase, "See, the Conquering Hero Comes!" Guilmant; "Vom Himmel Hoch da kommt ich ich her," Bach; "A Rose Bursts Forth," Thiele; Variations on "Stille Nacht," Pfitzschner; "The Shepherds," Salomé; "O Sanctissima," Lux; "Adeste Fideles," Whiting; March of the Magi Kings, Dubois; "Hallelujah Chorus" from "The Messiah," Handel.

A. F. McCarrel, Chicago—Mr. McCarrel, who has played at the Second Presbyterian church for twenty-six years, is giving his twelfth season of recitals there. Jan. 9 at 4:30 he played this program: Concert Overture in C, Hollins; Adagio (from Twelfth Symphony), Plevy-Noble; Caprice, Wolstenholme; March in A, West; Reve Angelique, Rubinsteiner-Lemare; Song without Words in E, Mendelssohn; Rhapsodie, Silver; Romanza, Svendsen; Spring Song, Macfarlane; "Fiat Lux," Dubois.

Robert A. Sherrard, Johnstown, Pa.—The following music was played at the services of the First Presbyterian church during December by the organist and musical director: Christmas Offertory, Guilmant; Christmas Pastorale from the Hymn Tune "Herald Angels," Dinelli; Christmas Fantasy on Traditional Melody, "O Du Froehliche," Rebling; Pastorale, Samuel de Lange; "Bethlehem" from "The Birth of Christ," Malling;

"Psallite Omnes Angeli" and "Venite in Bethlehem," Widor; Dream Pantomime (Angel Scene), from "Hansel and Gretel," Humperdinck; "Jour de Printemps" (Spring Day), Ralph Kinder; "Kammen-Ostrow," Boellmann; Fugue on Chorale "Heralde Angels," Louis; "Hallelujah Chorus" from "The Messiah," Handel; "Sit Laus Plena, Sit Sonora," and "Quem Vidistis, Pastores," Est; Christmas Chorale, "A Rose Bursts Forth," Dejendesch; Christmas Pastorale, Rogers; Offertory on "Adeste Fideles," Loret; Christmas Pastorale, based on "Hallelujah Chorus," from "The Messiah," Handel; "Hallelujah Chorus" from "The Messiah," Handel; "O Come, All Ye Faithful," Liszt.

Jan. 30—Introduction and Passacaglia, Reger; Largo from Sonata, Op. 7, Beethoven; Sonata No. 5 in C minor, Thayer; "Marche Funèbre," Chopin; Toccata in F, Bach; "In the Twilight," Harker; Good Friday Music from "Parsifal," Wagner.

Alban W. Cooper, New London, Conn.—Mr. Cooper gave a recital Dec. 30 in St. James' church at which he played: Introduction and Allegro Concertante, F. W. Holloway; Meditation, Gostelow; Spring Song, Alfred Hollins; Prelude and Fugue (Little E minor), Bach; "Voix Sera-phique," Maunder; Prelude in C sharp minor, Vodorski; "At Twilight," Sellars; "Echo Bells," Brewer; Toccata in D, Kinder.

Dr. Francis Hemington, Chicago.—At his 216th recital in the Church of the Epiphany, Jan. 3, Mr. Hemington played: Scène Orientale, in D minor, Guilmant; "Scene Orientale," Kroeger; Caprice, Kreiser; Toccata in D minor, Federlein; Stumber Song (new), Haydn Wood; "The Magic Harp" (pedal study), J. A. Meale; "Marche Russe" (new), C. E. Schminke; Mountain Idyl (new), Schminke; Sortie, J. Guy Ropartz.

Summer Salter, Williamstown, Mass.—Mr. Salter's famous recitals continue on Wednesday afternoons at Williams College. Two recent programs follow:

Jan. 12—Suite Gothique, Boellmann; Revery, Dubois; Fugue in E flat ("St. Anne"), Bach; "An Elizabethan Idyl," Noble; "Ariell" and "Angelus du Soir," Bonnet; "Paeans," Matthews.

Jan. 19—Concerto 2, in B flat, Handel; Choral Prelude; "Nun Komm der Heiden Holland," Bach; Fantasie in A, Franck; Toccata in F, Crawford; Prelude to "The Blessed Damosel" and "The Little Shepherd," Debussy; March, "Pomp and Circumstance," No. 1, in D, Elgar.

Joseph Clair Beebe, New Britain, Conn.—At a series of Wednesdays afternoon recitals in January Mr. Beebe played as follows on the ninety-six-stop Hutchings organ rebuilt in 1913 by Ernest M. Skinner:

Jan. 12—"Marche Militaire," Shelley; "Melancholique," Noble; "Elizabethan Idyl," Noble; "Song of Triumph," Turner; Revery, Dethier; Variations (String Quartet), Schubert; Caprice, Sheldon; "Evening Song," Johnston; "Trot de Cavalrie," Rubinstein.

Jan. 19—"Fanfare d'Orgue," Shelley; "Souvenir," Gillette; Scherzando ("Dragonflies"), Gillette; "Scherzando Symphonies," Frysinger; "In the Twilight," Harker; Gigue (A major), Bach; Andante with Variations, Haydn; Barcarolle, Offenbach; Fantasia ("Maryland, My Maryland"), Allen.

Jan. 26—Russian March, Schminke; Mountain Idyl, Schminke; Album Leaf (Scherzo), Kinder; Spring Day (Scherzo), Kinder; "Con Amore," Dethier; Allegretto, Jones; Revery, Rogers; "Finlandia," Sibelius.

Alice R. Deal, Chicago.—Miss Deal played as follows at her posthumous recital in the Leavitt Street Congregational church Jan. 23 at 7:30 p. m.: Caprice Heroique, Bonnet; Berceuse, Hofmann-Brown; Gavotte from "Mignon," Thomas; "Chant Pastoral," Dubois; "Tannhäuser," March, Wagner.

Don H. Copeland, Wapakoneta, Ohio.—A service of Christmas organ music at the First Methodist church Dec. 23, was marked by the playing of these compositions: "The Magi Kings" (Christmas Cycle), Otto Malling; Variations on "Silent Night, Holy Night," F. Paxington Harker; "Christmas in Sicily," Pietro A. Yon; "The Holy Night," Dudley Buck; "Hallelujah Chorus," from "The Messiah," Handel.

At a musical vesper service in the First Congregational church Dec. 19, Mr. Copeland played: Concert Overture in C minor, Hollins; Legend ("A Deserted Farm") from "Woodland Sketches," MacDowell; "Forest Vesper" (Nocturne), Johnston; Scherzo-Mosaic ("Dragonflies"), Harry Rowe Shelley; "The Holy Night," Buck; "In the Twilight," Harker; "Herod" (A Tone-Picture) from the Christmas Cycle, "The Magi Kings," Malling.

William Spencer Johnson, Quincy, Ill.—In a recital at the Cathedral of St. John Jan. 9 Mr. Johnson played: Prelude and Fugue on B-A-C-H, Liszt; "Songing," Krause; "En Bateau," Debussy; "Procés-sion du St. Sacrement," Chauvet; "The Garden of Iran," Stoughton; "The Courts of Jamshyd," Stoughton.

Dec. 26 Mr. Johnson played: "The Shepherds in the Field," Malling; "March of the Magi Kings," Dubois; "Holy Night," Grolle; Christmas Musette, Malling; "Noel," d'Aquin; "Hosanna," Dubois.

Gordon Graham, Cincinnati.—Mr. Graham gave his fourth monthly recital at Grace church, Avondale, Jan. 2 at the close of the vesper service. The following was the program: Scherzo Symphonique, William Faulkes; "Caravan of the Magi," J. H. Maunder; "Erotik," Grieg; "Hallelujah Chorus," Handel.

Arthur H. Arneke, Milwaukee.—The organist at the Second Church of Christ, Scientist, has played the following numbers during the past two months: Fifth Sonata, Guilmant; Legend, Friml; "The Swan," Saint-Saëns; "Vision," Bibi-

"Chant Negre," Kramer; Concert Overture in E flat, Faulkes; Humoresque, Frank Ward; "Shepherds in the Field," Malling; "Song of Praise," Sheldon; "Kammenot Ostrom," Rubinstein; Solemn Prelude, Faulkes; "Sunset," Demarest; "Alleluia," Loret.

Arthur H. Bewell, Seattle, Wash.—At his seventh recital in the First Presbyterian church, given Sunday afternoon, Jan. 9, Mr. Bewell's offerings were: Prelude in C sharp minor, Rachmaninoff; Andante Affetuoso, Brown; "Lamentation," Guilmant; Serenade, Pierne; "Ave Maria," Gounod; Overture to "Zampa," Herold.

S. Dwight Smith, Pittsburgh.—Mr. Smith gave his third recital within a year at the First Methodist Protestant church of Gulfport, Fla., on Dec. 28. He played this Christmas program: Christmas Offertory, Grison; A Christmas Pastoral, Ashmall; Pastoral Symphony ("The Messiah"), Handel; "March Des Rois Mages," Dubois; "Holy Night," Buck; Christmas Musette, Mailly; "Hallelujah Chorus" ("The Messiah"), Handel.

Adam Jardine, Helena, Mont.—Mr. Jardine played the following numbers in the Consistory Shrine Temple during the last week of the year:

Dec. 27—Sonata in C minor (first movement), Guilmant; Andante (from Fifth Sonata), Merkel; "At Twilight," Frysinger; March in B flat, Silas.

Dec. 28—Pastorale and Scherzo (from Second Suite), Rogers; Fanfare in E flat, Faulkes; Largo, Handel.

Dec. 30—Fantasia, Tours; "Legend," Federlein; "Midsummer Caprice," Johnston; Andante Pastoral, Stephens.

Mr. Jardine gave a recital Jan. 6 in St. Paul's Episcopal church at Virginia City, Mont., playing the following numbers: Second Sonata, Mendelssohn; Largo in G, Handel; "Canzona," Wolstenholme; Fanfare in D, Lemmens; Prelude and Fugue in C minor, Bach; Intermezzo, Callaerts; Berceuse, Godard; Lament ("Lochaber no More"), arranged by Mr. Jardine; "At Twilight," Frysinger; "Marche du Sacré" ("Le Prophète"), Meyerbeer.

Alfred E. Whitehead, Sherbrooke, Quebec.—Under the auspices of the Canadian Guild of Organists Mr. Whitehead played at St. Peter's church Jan. 20 as follows: Sonata in D minor, Mendelssohn; "Evensong," Easthope Martin; Fantasia, E flat, Saint-Saëns; Hebrew Melody, "Matnath Yad," arranged by T. Tertius Noble; Moment Musical, F minor, Schubert; "Elves," Bonnet; "To a Wild Rose" and "From an Indian Lodge," MacDowell; Finale (from first Organ Symphony), Vierne.

T. J. Palmer, A. R. C. O., Toronto—In the Metropolitan Church popular organ recitals Saturday afternoons at 4 o'clock Mr. Palmer has played:

Jan. 8—"Marche Militaire," Shelley; Morning Song, Kramer; Fantasia, Two English Airs, Oldham; "Arius," Massenet; Concert Toccata in C, Mansfield.

Jan. 15—"Fanfare," Faulkes; Pastorale, Guilmant; Concert Fantasy on Scottish Melodies, Peace; Arcadian Idyll, Lemare; Toccata (Symphony No. 5), Widor.

Jan. 22—"Toccata and Fugue (D minor)," Bach; Allegro Cantabile (Symphony No. 5), Widor; Variations on an Irish Air, Buck; "Curfew," Horsman; Overture, "La Roi d'Yvetot" (by request), Adam.

Robert J. Jones, A. R. A. M., Muscatine, Iowa—Professor Jones gave a recital at Lemars, Iowa, Jan. 18, at which he played: Concert Prelude in D minor, Kramer; "Marche Flambeaux," Guilmant; "Will o' the Wisp," Nevin; Prelude and Fugue in E minor, Bach; Overture, "Poet and Peasant," Suppe; Elevation, Battiste; "Song of Sorrow," Nevin; "Evensong," Johnston; Toccata in F, Ward; "William Tell," Rossini.

Mrs. Clara A. Meredith, Providence, R. I.—Mrs. Meredith gave the following recital at the First Universalist church Jan. 23: Concert Overture in C minor, Hollins; Intermezzo in D flat, Hollins; Toccata and Fugue in D minor, Bach; "price, Crackle," Large ("New World" Symphony), Dvorak; "Chant d'Amour," Gillette; "Romanza," Glere; Nocturnette, Lemont; Toccata from Fifth Symphony, Widor.

Charles A. Sheldon, Jr., Atlanta, Ga.—Among Mr. Sheldon's programs in January at the Auditorium have been these: Jan. 2—"Sinfonie Ye Portals," Gounod; "Chanson du Soir," Frysinger; "Sous les Bois," Durand; "Barcarolle" ("Tales of Hoffman"), Offenbach; "Rhapsody," Silver; "Hallelujah Chorus," Handel.

Jan. 9—"Marche Nuptiale," Ganee; "At Evening," Dudley Buck; "Memories," St. Clair; Prelude, Rachmaninoff; Minuet in A, Boccherini; "Marche Militaire," Sheldon.

Ferdinand Dunkley, Seattle—At a recital in the First Methodist church on the afternoon of Jan. 7 Mr. Dunkley played: Toccata in D, Ralph Kinder; "In Moonlight," Kinder; "Tempo di Minuetto," Arthur Foote; Variations on an Ancient Christmas Carol, Gaston Dethier; Andante from Sonata, Op. 12, Jean Sibelius; Oriental Sketch, No. 3, Arthur Bird; Great G Minor Fugue, Bach.

Malvin Biggs Goodwin, Philadelphia—January recitals given by Mr. Goodwin at the West Side Presbyterian church, Germantown, were:

Jan. 16—Prelude and Fugue in C minor, Bach; "Christmas in Sicily," Yon; "Sunset," E. H. Lemare.

Jan. 23—Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; Andantino, Lemare.

Jan. 31—First Organ Suite, Borowski; Pastorella, Herbert W. Wareing; "Evening," Easthope Martin.

James T. Quarles, Ithaca, N. Y.—Recent concerts at Cornell University were marked by these programs:

Dec. 3—Symphony in G minor, Widor; Andante con moto from Symphony in C, Schubert; For Violoncello—Adagio and Allegro, Gavotte and air, "Mid Lures and Pleasures" from "Rinaldo," Handel; "The

Curfew," Edward L. Horsmann; "The Entrance of the Gods Into Walhalla," from "Das Rheingold" (request), Wagner.

Dec. 10—Introduction and Passacaglia, Reger; Sonata in the Style of Handel, Wolstenholme; Cradle Song (request), Wagner; Serenade, Rachmaninoff; "Reve d'Amour," Corbett; Coronation March from "Le Prophète," Meyerbeer.

Dec. 17—Special recital of Christmas music. The Choral Program—"In dulci Jubilo," Bach; "Es ist ein' Ros," Brahms, and "Wie schön leuchtet der Morgenstern," Karg-Elert; "The Birth of Christ," Otto Malling; Christmas Pastorale, Merkel; Two Noels, Guilmant.

Mrs. Wilbur Thoburn Mills, Columbus, Ohio—In a recital of Christmas music, Jan. 2 at the Broad Street Methodist church Mrs. Mills played: "Brahms" on an Ancient Christmas Carol, Faulkes; Berceuse, Dreyschock-Lemare; Christmas Chimes, Frye; Christmas Carols, Arranged; "Angelus," Karg-Elert; "Christmas," Dethier.

Frederick Walbank, Scranton, Pa.—Among the Sunday evening offerings at the Church of the Good Shepherd have been these:

Jan. 9—"Marche de Fete," Callaerts; Prayer and Cradle Song, Guilmant; "Marcia," Tschakowsky; "An Evening Idyl," Sellars, Tours.

Jan. 16—Caprice de Concert, Archer; Berceuse, Kinder; Variations, "O Worship the King," Dicks; Pavane, Johnson; "Grand Choeur," Dubois.

Jan. 23—"Marche Solennelle," Lemaigre; Dialogue Romantique, Meale; Toccata in G, Dubois; "Sunset and Evening Bells," Federlein; Canzonetta, Liszt.

Charles Heinroth, Pittsburgh—At his Carnegie Institute recital Jan. 8 Mr. Heinroth gave Ralph Baldwin's Sonata in C minor the place of honor. The program was: Overture to "Ruy Blas," Mendelssohn; "Benediction Nuptiale," Saint-Saëns; Sonata in C minor, Ralph L. Baldwin; "Prize Song" from "Die Meistersinger," Wagner; Toccata in C major, Bach.

PRIDE OF A KENTUCKY CITY

Möller Three-Manual Opened with West Point Man at Keydesk.

Danville, Ky., a city of about 7,000 people, takes special pride in the completion by M. P. Möller of a three-manual organ of nearly 2,000 pipes, which is the leading musical equipment of the town. This organ was dedicated in the Second Presbyterian church with a recital given Jan. 13 by Frederick C. Mayer, organist of the United States Military Academy at West Point, who drew the specifications of the Danville instrument. Mr. Mayer's program was as follows: March, from "Sonate Pontificale," Lemmens; Adoration, from "Sonate Pascale," Lemmens; Fanfare, Lemmens; Largo, Handel; Prelude and Fugue in C minor, Bach; Communion in G major, Battiste; Song Without Words, Tschakowsky; Prelude to "Lohengrin," Wagner; "Pilgrims' Chorus from 'Tannhäuser,'" Wagner; Improvisation; Sonata, F minor, Mendelssohn.

Following is the specification of the organ:

GREAT ORGAN.
Bourdon (pedal), 16 ft.
Open Diapason, 8 ft.
Horn Flute, 8 ft.
Doppel Flöte, 8 ft.
Cess Orgel, 8 ft.
Viola di Gamba, 8 ft.
Tuba Profunda, 16 ft.
Tuba Mirabilis, 8 ft.
Tuba Clarion, 4 ft.
Concert Flute (from choir), 8 ft.
Unda Maris (from choir), 8 ft.
Gemshorn Quint (from choir), 5½ ft.
Flauto Traverso (from choir), 4 ft.
Clarinet (from choir), 8 ft.

SWELL ORGAN.
Lieblich Gedekt (swell), 16 ft.
Open Diapason, 8 ft.
Gedekt, 8 ft.
Stopped Diapason (metal), 8 ft.
Cantilena, 8 ft.
Viola d'Orchestre, 8 ft.
Salicional, 8 ft.
Viola Celeste, 8 ft.
Violin, 4 ft.
Wald Flöte, 4 ft.
Flautino, 2 ft.
Dolce Cornet, 3 rks.
Fagotto, 16 ft.
Oboe, 8 ft.
French Horn, 8 ft.
Octave Horn, 4 ft.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Flauto Traverso, 4 ft.
Harmonic Piccolo, 2 ft.
Clarinet, 8 ft.
Vox Humana, 8 ft.
Gross Geigen (from Great), 8 ft.
Viola di Gamba (from Great), 8 ft.
Tremolo.

PEDAL ORGAN.
Contra Bourdon, 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
Lieblich Gedekt (swell), 16 ft.
Quint, 10½ ft.
Octave, 8 ft.
Tuba Profunda (Great), 16 ft.
Fagotto (swell), 16 ft.

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HUHN, BRUNO	Christ Triumphant	.60
PEACE, F. W.	Darkness and Dawn	.50

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DEMAREST, CLIFFORD	Praise Ye the Name of The Lord	.12
DICKS, ERNEST H.	The First Day of the Week	.12
GALBRAITH, J. LAMONT	And There Were Great Voices	.12
LANSING, A. W.	The Same Stone Which the Builders Refused	.12

STANDARD EASTER ANTHEMS

AMBROSE, PAUL	As it began to dawn	.12
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PLAYED BY GORDON GRAHAM**Hillgreen-Lane Organ at Norwood,
Ohio, Masonic Temple Opened.**

Gordon Graham gave the opening recital on the organ at the Masonic Temple, Norwood, Ohio, on Saturday, Jan. 8. The organ has been installed by Hillgreen, Lane & Co. of Alliance, Ohio. The large auditorium was filled with a "capacity" audience.

Mr. Graham's program was: Triumphal March from "Naaman," Costa; "Erotik," Grieg; "Scherzo Symphonique," Faulkes; Introduction to first act, "Parsifal," Wagner; "Traumerei," Schumann; Spring Song, Mendelssohn; Caravan of the Magi, Maunder; Adagio from Sextet, Beethoven; Intermezzo, Rogers; "Marche Pontificale," de la Tombe.

Mr. Graham gave a recital Wednes-

day, Jan. 19, at St. Paul's Evangelical church, Newport, Ky., when the following program was given: Triumphal March from "Naaman," Costa; Berceuse, Clarence Dickinson; "Scherzo Symphonique," Faulkes; Introduction to first act, "Parsifal," Wagner; "Traumerei," Schumann; Spring Song, Mendelssohn; Caravan of the Magi, Maunder; Adagio from Sextet, Beethoven; Intermezzo, Rogers; "Marche Pontificale," de la Tombe.

Lecture by Elisha Fowler.

Elisha Fowler lectured on Dec. 20 before the Tourie Club at Reading, Pa., on the tonal and mechanical construction of organs. Mr. Fowler reports that there is certainly a very noticeable increase of interest in organs and organ work throughout the country.

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It is a privilege, as well as a pleasure, to present this evidence of my great admiration for the A. B. CHASE pianos, and especially for the wonderful concert grand which I have chosen as the medium for the expression of my musical art at the Columbus May Festival Concerts, May 3rd and 5th.

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**Guild's Anniversary Dinner.**

The twentieth anniversary dinner of the American Guild of Organists will take place at the Hotel McAlpin, New York City, Feb. 3, at 7 o'clock.

The first meeting to form the guild was held in the chapel of the South Reformed church Feb. 3, 1896, and this dinner will celebrate the growth of the last twenty years from the small beginning to the present membership of more than 2,000. The first warden, Dr. Gerrit Smith, is dead; of the others that preceded the present warden, J. Warren Andrews, all seven are expected to be present—Summer Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, Warren R. Hedden and Frank Wright. These past wardens, as well as secretaries and other of the officers, will give brief accounts of the work of the guild during their terms of office.

District of Columbia.

The chapter held a public service Jan. 17 at the First Congregational church in Washington. William Stansfield, Mus. B., organist of this church, was the host and accompanied the choir. Dr. Albert W. Harrod accompanied the hymns. The other performers and their selections were: Concert Piece (J. G. Toepfer), Oscar Franklin Comstock, F. A. G. O. "Unfold, Ye Portals" ("The Redemption") (Gounod), Combined Choir.

Fifth Symphony (First movement), (Charles M. Widor), Miss Charlotte Klein.

"The Lord Is My Light" (Horatio Parker), Choir of the First Congregational church.

Epilogue—"Seven Last Words" (Otto Malling), Lewis Corning Atwater.

Address, the Rev. Charles Wood, D. D., pastor Church of the Covenant.

"The Radiant Morn," (H. H. Woodward), Combined Choir.

March in D (Lemmens), J. Willis Conant, F. A. G. O.

Northern Ohio.

The January meeting of the chapter was held in the Fannie Nast Gamble Auditorium at Berea, Ohio. The occasion was one of a series of exchange recitals which the Northern Ohio chapter has arranged with other chapters. Mrs. Mary Chappell Fisher, one of the founders of the A. G. O., representing the Western New York chapter, gave a program which delighted her audience and proved her to be a woman of poise and thorough musicianship. It was a happy inauguration of a series which promises to broaden the interest of individual chapters, and increase the fellowship among all.

Mrs. Fisher's program was: Fantasie on B-A-C-H, Liszt; Chorale, "Ce que Dieu fait, est bien fait," Guilmant; "En Bateau," Debussy; Prelude and Fugue, A minor, Bach; Fountain Reverie, Percy E. Fletcher; Humoreske, Frank E. Ward; Scherzo from Eighth Sonata, Guilmant; "Noel," Louis d'Aquin; "Saki," from "Persian Suite," R. S. Stoughton; Reverie, Bonnet; "Rhapsodie Catalane," Bonnet.

A meeting of the Northern Ohio chapter was held Dec. 6 at the Euclid Avenue Presbyterian church, Cleveland. Dinner was served and thirty-four were present. This was followed by a business meeting and a splendid recital by C. E. Clemens.

Southern Ohio.

Half-hour programs at noon the week after Christmas were given by various organists under the auspices of the chapter at Christ church, Cin-

cinnati. The programs and the performers were:

Dec. 27—W. A. Grubbs, organist, "Christmas Offertorium" (Chorus of Shepherds, Gloria, Adoration and Chorus), Lemmens; Morning Song, Kramer; Adagio from C minor sonata, Guilmant; Spring Song, Hollins; Melody in C. West; Toccata in D, Kinder.

Dec. 28—Mrs. Lillian Arkell Rixford, organist. Two Movements from Sonata in G minor, René L. Becker; Scherzo in D minor, Faulkes; Prae-ludium in D minor, Gordon Balch Nevin; "Sunset" and "Thanksgiving" (from a Pastoral Suite), Clifford Demarest.

Dec. 29—C. Hugo Grimmin, organist. Concerto in F major, Handel; Elegy, Sibelius; "Reverie du Soir" (from "Suite Algerienne"), Saint-Saëns; Prelude, Alkan; Offertory, Jarnefelt; Processional, Carl W. Grimm.

Dec. 30—Alois Bartschmid, organist. Third Concert Fantasia, Dienel; Canzona; Wolstenholme; Scherzo, Gigout; Prelude, Saint-Saëns; Meditation, A. Klein; Finale, Symphony No. 2, Widor.

Dec. 31—J. Alfred Schehl, organist. "Jubilate Amen," Kinder; Fantasie in A minor, Grabert; "A Shepherd's Tale," Gillette; "Saki," from "Persian Suite," Stoughton; "Christmas in Sicily" and Toccata, Yon.

At the Presbyterian Church of the Covenant there was a guild service Jan. 19, at which J. Warren Ritchey played Guilmant's "Marche Funèbre et Chant Seraphique" as a prelude and the Rev. Frank H. Stevenson made an address. After the service John Yoakley of Christ church and Sidney C. Durst of the Wyoming Presbyterian church divided the organ program between them as follows:

Part 1, played by Mr. Yoakley—"Unfold, Ye Portals" (arranged), Gounod; Romanza, from the Tenth Trio, Reissiger; Cavatina, Yoakley; March Militaire, No. 1, Schubert; Elegie, Massenet; Selection from "Parstal," Wagner; Postlude in D major, Rinck.

Part 2, played by Mr. Durst—Prelude in E flat, Bach; "Hora Mystica," Bossi; "Gavotte de La Cour," Brocca-Stewart; Toccata in C. d'Evry.

Pennsylvania Chapter.

The thirty-sixth public service will be given early in Lent at St. Clement's church, Philadelphia, where the choir will sing a new cantata by H. Alexander Matthews, "The Triumph of the Cross," under the direction of Henry S. Fry, organist and choirmaster of the church. The composer will be at the organ.

The Pennsylvania chapter will hold its thirty-fifth public service Tuesday evening, Feb. 1, in the Church of the Atonement, Forty-seventh and Kingsessing avenue, West Philadelphia. The anthems and service music will be sung by the Cantavent Chorus of female voices, with Miss May Porter, their director, at the organ. Mrs. Dorothy Johnston Baseler, harpist, and F. H. Bendig, Jr., organist, will play instrumental numbers, and the harp will be heard in some of the accompaniments. The Rev. Charles W. Schreiner, rector of the church, and the Rev. William J. Cox of St. Andrew's will officiate, and the Rev. Phillips Endecott Osgood of the Chapel of the Mediator will make a short address.

New England Chapter.

On Monday, Jan. 10, a social meeting was held at which there was a highly interesting discussion of "Organ Arrangements." Will C. Macfarlane and John A. O'Shea spoke for and Henry M. Dunham and George A. Burdett against "arrangements."

The discussion was both pertinent and forceful, and it had the effect of clarifying the atmosphere as to the relative position of the ideal and the opportune. Everett E. Truette followed with a witty plea for a middle ground, after which the usual supper was enjoyed by sixty members.

The annual dinner took place on Jan. 26 at the Boston Art Club.

A recital Jan. 27 in the Second church in Boston was the forty-first chapter recital. The program was played by Albert W. Snow, organist of the Church of the Advent, Boston,

and by Francis W. Snow, organist of the Second Church. It follows:

Francis W. Snow—Prelude and Fugue in A minor, Bach; "Salve Regina," Widor.

Albert W. Snow—Sonata in E flat minor, Parker.

Francis W. Snow—"Legende," Snow; "Piece Heroique," Franck.

Albert W. Snow—Second Symphony, Vierne.

Central New York.

The Central New York chapter held its monthly meeting in the choir rooms of Grace church, Utica, Jan. 3, and the members heard a scholarly talk by Warren R. Hedden, Mus. Bac., of New York, chairman of the examination committee. Mr. Hedden spoke on "The Object and Aims of the Guild and Its Examinations."

The talk was followed by an informal discussion which aroused unusual interest, as there will be several members of the Central New York chapter to take examinations for the associate degree in June. Associate examinations will be held in Utica. Mr. Hedden answered many interesting questions in regard to the examinations in the discussion which followed the talk. There were members of the chapter present from Little Falls, Watertown and Utica.

Illinois Chapter.

Under an exchange arrangement which is expected to be most interesting, as well as contributing to fraternal feelings, the Illinois chapter and the Northern Ohio chapter will have exchange recitals. Charles E. Clemens, the well-known Cleveland organist, has been selected by the Illinois chapter to play in Chicago and the fine new Casavant organ over which Miss Tina Mae Haines presides in St. James' Methodist church is expected to be used by Mr. Clemens. The Ohio officers have selected for the Cleveland recital Herbert E. Hyde, the talented Chicago organist and composer, who for some time has been organist and choirmaster of St. Peter's Episcopal church on the North Side.

Mr. Hyde will play Feb. 7 and has arranged the following program, on which his new work, "Le Bonheur," which made a hit when played before the Illinois chapter and at Elmwood Music Hall in Buffalo at a recent municipal concert, will be one feature. The entire program is as follows:

"Caprice Heroique," Bonnet; "Reverie, Bonnet; Andantino, Chauvet; Chromatic Fantasie, Thiele; "Praeludium" (Sonata No. 14), Rheinberger; Cradle Song, Grieg; Menuet a l'Antico," Seeboeck-Hyde; "Le Bonheur" (MS.), Hyde; Choral Song and Fugue, Wesley; "Vision," Rheinberger; Sonata No. 1, Borowski.

One of the chief activities of a busy month for the Illinois chapter was a festival service at the Church of the Epiphany in Chicago, Jan. 23, in the evening. Dr. Francis Hemington played the service and the rector, the Rev. Herbert W. Prince, made a brief address. Sullivan's "Sing, O Heavens" was the offertory and the united choirs of Epiphany sang Marks' "Magnificat" in D. John W. Norton of St. James' Episcopal church played the Intermezzo and Fugue from Rheinberger's Pastoral Sonata, and Mrs. Wilhelm Middelschulte played a Berceuse by Kjerulf and Thiele's Chromatic Fantasie.

Jan. 30 another festival service was given at St. Paul's Episcopal church. The organ selections were: Fantasie and Fugue on B-A-C-H, Liszt, played by William E. Zeuch; "Evocation a la Chapelle Sixtine" ("Miserere" of Allegri and "Ave Verum" of Mozart), Liszt, played by Miss Tina Mae Haines, and Fugue Op. 16, Piatti, played by Walter Kelker.

The service was sung by the combined choirs of the Church of the Redeemer, Francis A. MacKay, organist and choirmaster, and of St. Paul's church, John Allen Richardson, organist and choirmaster. The choral numbers included: Communion Service, the Rev. John Henry Hopkins, and "Nunc Dimittis and Magnificat" in C, Walter Keller.

The next dinner will be given in the parish house of St. Mark's Episcopal church, Evanston, Thursday

evening, Feb. 3. Following the dinner there will be a service in St. Mark's church, Stanley A. Martin, organist.

West Tennessee Chapter.

The first recital of a series in Grace church at Memphis, Tenn., was played Jan. 17. The program, in which several leaders in the chapter participated, was as follows:

1. Overture to "William Tell," (Rossini-Lemare), Ernest F. Hawke, organist Grace church.

2. (a) Meditation (Callaerts); (b) Minuet (Calkin), Miss Eunice Robertson, organist McLemore Presbytarian.

3. Sanctus (Gounod-Eddy), Enoch Walton, organist St. John's Methodist.

4. "Jubilate Deo" (Silver), Mrs. Sam Oppenheimer, organist Jewish Synagogue.

5. "Evensong" (Johnston), Enoch Walton.

6. Offertory—Vocal Duet, "Love Divine" (Stainer), Mrs. H. C. Wilson, Jr., and Arthur Bishop, Grace Church choir.

7. "Sonata da Camera" (Peace), Ernest F. Hawke.

Following the recital a social was held in the parish house and members and their friends were invited.

Kansas Chapter.

At the meeting of the Kansas State Music Teachers' Association at Hutchinson in December a novel feature of the program was a public service of the American Guild of Organists at the First Presbyterian church, directed by Dr. Frederic Rogers. The choir was composed of sixteen of the leading singers and voice teachers of the state, who were attending the association meeting, and different organists took part according to the following program: Prelude, "Jubilate Deo," Silver, and "Autumn," Johnston (Mildred Hazelrigg); Te Deum in B flat, Stanford; "Jubilate," Nevin; Address, "The Aims of the Guild," Charles S. Skilton, Dean of Kansas chapter; Offertory, "Kol Nidrei" (violincello, W. B. Dalton; organ, C. S. Skilton), Bruch; Anthem, "The Wilderness," Goss; Postlude, "March for a Church Festival," Best; Fifth Organ Symphony, Part 2, Widor (Frederic Rogers); Organ Sonata in C minor (first movement), Guilmant (R. H. Brown); Finale, Caesar Franck (D. A. Hirschler).

Choraleco Is Incorporated.

The Choraleco Company has been incorporated in Boston by W. E. Farrington, G. E. Hills and Emma F. Dunlop, of 100 Boylston street. The new concern will engage in the manufacture of musical instruments. The capitalization is \$100,000, the shares being \$10 each.

Orders for Kimball Company.

St. Patrick's church at Green Bay, Wis., has ordered an organ to cost \$4,500 of the W. W. Kimball Company. It is to be completed in time for Easter. The Kimball Company has completed the installation of an organ costing \$5,000 in the Buckle theater at Elkhart, Ind.

Alfred Matthers Contracts.

The Alfred Matthers Church Organ Company of Cincinnati has been awarded the contract for a large two-manual electro-pneumatic organ by the First Baptist church of Winchester, Ky. It has also been awarded the contract for a two-manual electro-pneumatic organ by the First Presbyterian church, New Richmond, Ohio. A two-manual pneumatic has been ordered by St. John's church, Osgood, Ind., and St. Mark's church, Evanston, Cincinnati, has closed a contract for a two-manual pneumatic.

Ferdinand T. E. Rassmann has completed the installation of the Austin organ in the New Liberty Theater at Pittsburgh and it was opened Dec. 27. E. J. Napier is the director of music at this theater. The organ has three manuals. The antiphonal organ tones enter the building through grilles in the balcony floor and through the lobby ceiling. The main organ is divided between the two sides of the proscenium arch and the console is in the orchestra pit.



BY HAROLD V. MILLIGAN.

There are two ways of examining and endeavoring to appraise the new music of the day as it is put forth by the various publishers. One way is from the point of view of the insistent present, keeping in mind the needs of the busy organist and choirmaster, the conditions that environ him and the many and varied demands upon his time and judgment; the other way is to apply the searching question: "How much of this will survive the erosion of the years and be significant and worth while fifty years hence?" It is the former method that we employ, for if we attempted the latter the "New Music" column of The Diapason would be a pathetically lonesome place. Not that we feel badly about it or want to pull a long face and bemoan the decadence of the present day; quite the contrary, we feel cheerful and contented with the present day and believe that, "taken by and large," it is not very different from any other day.

Most of us cannot afford to take any more than a purely theoretical interest in the judgment of posterity on us and our achievements; we are kept quite busy doing the best we can with things as they are. As the rural politician was wont to remark, "What has posterity ever done for us?" Now and then, however, we like to step out of the busy present and take a running jump into the future and try to look back with the eyes of those yet to come.

Personally we have never had any oracular ambitions, but we don't believe that any especially notable psychic powers are necessary to rise and remark that the name of T. Tertius Noble is one of the very few that is going to continue to occupy a place in the musical scheme of things after its owner has passed to his long reward. That his anthems are of interest and value to the present as well as to the future is demonstrated by the fact that enterprising American publishers have lost little time in reprinting his works, including that group of unaccompanied anthems upon which his claim to a place in the front rank of living writers of choral music largely rests, "Fierce Was the Wild Billow," "Come O Thou Traveler Unknown," and "I Will Lay Me Down in Peace." My first acquaintance with these anthems, six or seven years ago, was one of the most delightful experiences of my musical life, comparable with the thrilling discovery of Vierne's First Symphony and Reubke's "Ninety-fourth Psalm." In their imaginative fervor and vivid dramatic potency they occupy an absolutely unique place among works of their kind; they are like a voice of protest against that numbing Puritanism that has held English music, as well as other imaginative arts, in its cold and clammy grip for nigh three hundred years.

"GRIEVE NOT THE HOLY SPIRIT," published by the H. W. Gray Co., New York.

"BUT NOW SAITH THE LORD," published by the Board of Missions, New York. Two anthems, by T. Tertius Noble.

The appearance of two new anthems from Mr. Noble may rightly be considered an event, for he is not an unduly prolific composer, another proof that it is quality and not quantity that counts, in the final analysis, for achievement. For their proper interpretation they require a keen sense of dramatic values, an absolutely free and flexible phrase and tempo and a perfect unity of purpose and expression on the part of the choral forces and the director; their unique strength lies neither in their melodic beauty nor in their contrapuntal skill, although both these elements are present, but rather in the perfect welding of words and music, that "onomatopoeia" that is the goal toward which all true artistic expression strives. The two anthems just issued, indicate that the genius that came to such fine fruition in old York will continue to flourish in New York. They are not, perhaps, so strikingly individual as those mentioned above, but they are nobly conceived and written with masterly skill. The harmonic texture throughout is rich and colorful and there is again shown that fine sense of the value of the word that is one of the distinguishing beauties of his writing; the delicate adjustment of each syllable in every phrase is attuned to the fullest and best expressive power.

"Grieve Not the Holy Spirit" presents its subject matter first in the form of a tenor solo; then, with free accompaniment, for four-part chorus, after which the tenor voice appears again, while the chorus continues, achieving at the close a splendid climax.

"But Now Saith the Lord" is a mis-

sionary anthem and is published by the Missionary Society of the Protestant Episcopal Church in America. After a broad and sonorous organ introduction there is a strong and vigorous chorus followed by a lengthy solo for soprano or tenor, the anthem ending with full chorus.

Both will require a chorus for their proper interpretation. They are fine examples of that skill, peculiarly a possession of the English composer, in writing music to rather unattractive prose text. "Grieve Not the Holy Spirit" is from the Epistle to the Ephesians and "But Now Thus Saith the Lord" from Isaiah, and neither passage would be expected to inspire a composer at first sight with lyric enthusiasm. It is to be expected, perhaps, that Mr. Noble should have much in common with his contemporary, Sir Edward Elgar; although he is in no sense an imitator, there are certain passages that are, harmonically, suggestive of Elgar's idiom.

"FESTIVAL MUSIC FOR THE ORGAN," edited by Dr. William C. Carl, Vol. III, "SPECIAL CHURCH SERVICES," published by the Boston Music Company.

Dr. Carl's name on the title page as editor of a volume of organ music assures interest and novelty in the contents. The pieces in the latest book issued in the series of "Festival Music" will be new to most organists. The selections are intended for the various church festivals as they occur during the year, and Dr. Carl evidently has spent a great deal of time over the selection and editing of the pieces, all of which will be found useful by the busy organist. Each number is accompanied by an appropriate motto or "text" and will be found especially suitable for the particular occasion for which it is designated, but as a matter of fact music which is as interesting and valuable as the pieces in this book can be used at any church service throughout the year and not confined to one occasion.

There are fifteen pieces in the book, varying greatly in character. Ash Wednesday is represented by a "Lenten Meditation" by Edmund Schubert and Ascension Day by an interesting "Jubilate Deo" by Clement Loret; for patriotic services there is a brilliant piece founded on "My Country, 'Tis of Thee," by William T. Best (although Mr. Best probably thought he was writing about "God Save the King," or was it "Queen"? in those days); for All Saints' Day a beautiful excerpt from Schumann's "Paradise and the Peri" as arranged by Guilmant; Thanksgiving Day has Variations on the Harvest hymn, "St. George" ("Come Ye Merry People, Come"), by C. Morton Bailey.

One of the most interesting pieces in the book is the "Magnificat" of Ferris Tozer; there is also a lovely "Contemplation" by Patrik Vretblad, employing with fine effect the solo reed with soft sustained harmonies on a string tone; of somewhat the same character is the "Cantilene" of Widar. The allegro vivace movement from Mendelssohn's "Reformation" Symphony makes a good organ piece. The volume is dedicated to Philip Berolzheimer.

"MELODY IN A FOLK-SONG STYLE," for organ, by Charles Wakefield Cadman, published by White-Smith Music Publishing Company, New York.

An organ composition from the facile pen of Mr. Cadman, one of our most distinguished composers, should be an interesting event—much more interesting, in fact, than anything in the present work. It does not show in any marked degree understanding of the organ or feeling for its idiom, nor can a kindly disposed reviewer discover any trace whatsoever of the "folk-song style."

"AT EVENTIDE," by Frederick N. Shackley, published by the Boston Music Company.

A director of a moving-picture factory has defined "twilight" as the hour when the leading man kisses the leading woman; it also seems to be a particularly felicitous hour for organists, or at any rate for composers for the organ. Mr. Shackley hymns its beauties in a piece that has a little more variety than most of the "eventide" family; in addition to his main theme, an expressive melody for oboe or flute, he has a second part of considerable dignity, building up through interesting harmonies to a full organ climax; a repetition of the original melody is followed by still another section, in the nature of a chorale, and the piece ends as it began.

"REVERIE POETIQUE," "IN THE AFTERGLOW," "NUPTIAL MARCH," by S. Tudor Strang; published by the composer, Philadelphia.

Three organ pieces of no great originality, but smoothly written and melodious and therefore of considerable value to the organist. Of the three, "In the Afterglow" is perhaps the best, having a good melody for solo reed of the type of Elgar's "Salut d'Amour." Every or-

ganist has many uses for pieces of this character, and will find "In the Afterglow" a superior example of the type.

"TOCCATA IN D MINOR," by Gordon Balch Nevin, published by Gamble Hinged Music Company, Chicago.

Gordon Balch Nevin has written a most excellent Toccata; the sparkling, incisive first theme finds a splendid contrast in the chromatic harmonies of the quiet "cantabile" passage and the whole piece is written with extreme effectiveness and is of the true "Toccata" type. To be sure, there are several measures of obvious padding just before and after the middle section, but they, like the flowers that bloom in the spring, and the works inside the watch, have nothing to do with the case. It is one of those brilliant pieces that make a dazzling effect, although they are really quite easy to play.

"PERSIAN SUITE" for organ, by R. S. Stoughton, published by White-Smith Music Publishing Company.

Old Omar's "Rubaiyat" has been the inspiration for much music of divers styles (and some composers have written to him without waiting for the inspiration); that his quatrains have not lost their power to stir the imagination is indicated by R. S. Stoughton's "Persian Suite," three organ pieces of a definitely oriental hue. They are out of the beaten track and contain much of originality and interest; Mr. Stoughton belongs to that younger generation that is continually "knocking at the door" and disturbing the repose of the established master-builders. His "Persian Suite" is of value not only as a notable contribution to the organist's library, but also as a promise of things to come.

The first number of the suite, "The Courts of Jamshyd," seems to picture those halls where "Jamshyd gloried and drank deep" in the days of their glory and not when fallen into decay, they were given over to "the Lion and the Lizard." Its principal theme is martial and vigorous; its second melody, sung on the swell by the cor anglais, over a strongly rhythmic accompaniment, is suggestive of feasting and revelry.

"The Garden of Iram," the second piece, is elegiac in character; its opening bars evoke the prevailing mood in a theme of harmonic richness for soft string tone (swell), against which the choir waldhüte sings a plaintive phrase; the principal section is evolved from a theme of tender beauty, presented first fully harmonized on the swell, and later as a solo for the cor anglais on the choir; the piece closes pianissimo with the material of the introduction.

In "Saki," the third and last number of the suite, the composer produces his oriental atmosphere by exploiting the oboe and by a liberal use of the device known as "ground bass." The first part is of "scherzando" character and the contrasting middle section is "lento e molto appassionato"; a repetition of the first part culminates in a full organ ending.

The Persian Suite can be used, of course, only in recital, but its value in that field will be considerable, especially in the way of providing color in the make-up of a program, which it is sometimes difficult to keep from being dry and pedantic.

"JOUR DE PRINTEMPS," by Ralph Kinder, published by J. Fischer & Bro., New York.

Mr. Kinder's "Spring Day" is a sprightly little piece that will require the utmost delicacy and buoyancy. It is, perhaps, a little difficult to be gay and frolicsome on the organ, an instrument that has always dwelt in the dim religious light and has been a stronghold of academic erudition, but the day of the organist who was a learned but stuffy old gentleman with patriarchal whiskers and a whole alphabet of scholastic titles after his name seems to be about over (although he is not entirely aware of that fact himself). Composers for the organ are not slow to take advantage of the many innovations the present-day builders have placed at their disposal, both mechanically and in tonal color; and the equipment of the organist today must be not only technically, but psychically, different from that of his predecessors. You may think that this change indicates retrogression, rather than progress, but it is a condition not to be denied. If you don't approve the modern tendency, don't play "Jour de Printemps." It calls for sparkling grace and gaiety, and a liberal use of "tempo rubato"; but if you are looking for something of that kind, you will not find anything better.

"AN EASTER CANTATA," by H. Brooks Day; published by J. Fischer & Bro., New York.

J. Fischer & Bro. have just issued the new Easter cantata by H. Brooks Day, which is dedicated to Edmund Jaques and has been sung by his choir at their famous "mid-day musical services" at historic St. Paul's, in downtown New York. It is a most interesting work and written with great skill. Mr. Day's man-

ner of writing shows the result of his student days in Munich; his music is especially interesting harmonically and moves with a freedom and fluency that frequently suggests the Wagnerian "endless melody." The work opens with a prelude for organ (or orchestra) which leads directly into the opening chorus, a setting for chorus of Phillips Brooks' "Easter Carol." Then follows an excellent tenor solo, "Tomb, Thou Shalt Not Hold Him Longer," after which occurs what is perhaps the most interesting number in the whole work, the choral recitative depicting the story of the first Resurrection day.

In giving the narrative in recitative form to the chorus, Mr. Day provided an opportunity for effective and expressive choral singing; beginning with the four male voices, the story is continued by the full chorus, interrupted by bass solo, "Still Thy Sorrow, Magdalene" ("baritone") would be a more accurate description than "bass," as the music lies high for a true bass). The two verses of this solo are separated by an unaccompanied trio for women's voices and followed by a chorale for the whole chorus; the story is again taken up by the choral recitative as at first, and after another short episode for bass voice the chorus part is led into Carey's beautiful Easter hymn, "Alleluia," in which the congregation is expected to join. There is another tenor solo, "O Jesus, When I Think of Thee," and a soprano solo, "Fierce Was the Wild Billow," and the finale, for bass solo and chorus, is "Behold, I Show You a Mystery," the chorus singing a jubilant "I Know That My Redeemer Liveth."

Though not beyond the possibilities of the average chorus, the "Easter Cantata" is deserving of the best work of which a choir is capable.

"SCHERZANDO" and "A SOUVENIR," by James R. Gillette, published by J. Fischer & Bro., New York.

"Scherzando," whose sub-title is "Dragon-Flies," requires fleet fingers and a staccato touch; it is a vivid little piece and will be welcomed by organists seeking for something "in lighter vein." Musically, perhaps, it might have had a little more value if the composer had developed his principal melody, which, as it is, appears four times without change in a short flight of five pages.

"A Souvenir" (which is dedicated to Charles F. Chadwick, president of the J. W. Steere & Son Organ Company), is a suavely melodic piece; the second appearance of the first melody is accompanied by a brief obligato for the chimes.

"THE SEVEN LAST WORDS OF CHRIST," cantata for mixed voices, by A. Monestel, published by Oliver Ditson Company, Boston.

A very fine Lenten cantata, published with Latin and English words; the composer has obviously written his music to the Latin words and the English is evidently a translation. However skillfully a translation of text may be accomplished, there is bound to be a less successful union of words and music than in the original tongue. The music is melodic and fluent and at times both expressive and beautiful.

There are eight separate numbers and the time for performance is about one hour. The first number is an introduction for chorus and baritone solo, "Daughters of Jerusalem, Weep Not for Me." Each of the remaining seven parts is devoted to one of the seven speeches from the cross. The first is for soprano solo and chorus, the second a duet for tenor and bass, the third for solo quartet, the fourth for chorus, the fifth for tenor solo, the sixth for alto solo and chorus and the seventh for tenor solo and chorus. As can be seen, there is great variety and an opportunity for the various members of a choral organization to put forth their best efforts.

Active Trade at Dallas.

Under the heading of "Dallas—A Real Music Center," an annual report is being prepared on the condition of the music trades in the vicinity of that city by Robert N. Watkin, the Dallas organist and chairman of the music committee of the Chamber of Commerce and Manufacturers' Association. This report shows that more than \$1,000,000 worth of pianos, organs and talking machines have been sold by Dallas dealers during 1915.

Austin Patents a Shutter.

Washington, D. C., Dec. 27.—Patent No. 1,164,973 was granted last week to John T. Austin of Hartford, Conn., for shutter mechanism which he has assigned to the Austin Organ Company. The object is to provide simple and effective means to close one or more shutters tightly irrespective of the fact that the same may be warped or that other conditions may be present which ordinarily would prevent this.

THE DIAPASON**A Monthly Journal Devoted to the Organ**

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, FEBRUARY 1, 1916.**PASSING OF CARL LOCHER.**

Carl Locher, the distinguished writer on the organ, organist and organ expert of Bern, died in the Swiss capital Nov. 26, according to information conveyed by the *Zeitschrift für Instrumentenbau* of Leipzig. He passed away at the age of 72 years after an attack of pneumonia. Mr. Locher was the author of the authoritative work entitled "Die Orgelregister und ihre Klangfarben" ("Organ Stops and Their Tone Colors") and was considered one of the greatest authorities on the organ in the world.

After a period of study with Jakob Vogt, the Freiburg organist, Mr. Locher began his professional career in 1860 with an organ concert at Neuenburg, Switzerland. In addition to many appearances in his native land the Swiss master went on numerous concert tours in Germany, Austria, France and Russia. In 1906 he was compelled by ill health to give up his position as organist in the Nydeck church of Bern, and after that gave a number of concerts for charitable objects, but devoted most of his time to the study of organ tone. The work mentioned as his masterpiece made him known throughout the world of musical art. It has been translated into ten languages and also into the Braille type for the blind. Honors were bestowed upon the modest searcher after organ knowledge by many royal heads and a special honor was the award to him of a diploma of recognition in 1911 by the Association of German Master Organ Builders.

TWENTY YEARS OF THE GUILD.

From New York comes word of the anniversary dinner of the American Guild of Organists within a few days. A score of years this organization has been in existence. For each year it has about 100 members on its roster, and though not the largest of musical organizations in the United States, it seems beyond challenge that as an educational and uplifting power it has been the leader. The reason is plain. The A. G. O. is based on merit; its whole object and goal have been to advance organ music—not from the financial standpoint; not as an advertised and therefore more popular profession, but with the view to merit in performance and greater dignity and a higher standing in the musical world. To put it briefly, the guild has made "better organists" its chief aim. And it has done great things toward this end.

It is easy to deal out a few soft phrases and give a little praise in a graceful and harmless fashion. Even *The Diapason* probably dispenses that kind occasionally. We might as well confess it before our great army of readers think it without our telling them. In the case, however, of the guild, one who has lived in the last two decades cannot help realizing what it has done. Organists are now the only branch of musicians who, so far as we know, have an organization that sets a standard for them and

helps the public judge them impartially and on a basis of performance and scholarship alone. The pianist and the singer establish their reputation largely on the basis of popular verdicts, as registered by the favor of a more or less intelligent and discriminating public and, too often, alas!—a large admixture of "pull" won through use of influence, money and various other factors, all of them showing luck and good business ability rather than remarkable talent or pre-eminent musical equipment. But when an organist has taken an A. G. O. examination and passed it successfully it must be admitted that he stands in a certain class, just as a B. A. or a Ph. D. from one of the leading colleges must needs have recorded certain achievements in the arts.

Of course, not all first-class organists hold guild degrees, and not every A. A. G. O. or F. A. G. O. is ipso facto the organist we care to hear very long. But the general rule is there, the degrees are established for the benefit of those who wish to take advantage of them and the charlatan, the "fake," cannot pass a guild test. Then there are the recitals and services of the different chapters. These alone are a musical advantage to the communities in which they are given which is difficult to estimate. The devotee of organ music certainly owes a vote of thanks on this twentieth anniversary to the men who founded and perpetuated the American Guild of Organists. And this is about all the members of the guild receive for these recitals, we regret to say.

One of the things most decidedly to the credit of the organization is the class of men who have been at its head. From the late Dr. Gerrit Smith, the first warden, down to J. Warren Andrews, the present national chief, the A. G. O. has been guided by leaders not only of the highest musical standing, but of the greatest personal worth—men of whom every member may be proud. Adhering to its established policy, the next twenty years should bring to the guild, at its present rate of growth, a period of prosperity which should be the envy of all musicians who have no such organization.

TRIBUTE TO MR. KINDER.

Philadelphia, Pa., Jan. 9, 1916.—To the Editor of *The Diapason*. Dear Friend: The writer is a subscriber to your journal. At different times have read accounts of tributes paid to different organists. I wish unofficially to pay "a tribute" to my dearly beloved friend Mr. Ralph Kinder for the music lovers of our city and community. I shall appreciate it if you will publish the following in next month's edition:

One month every year, for some years back, the people of Philadelphia have been given a precious and delicious treat by a man loved and honored by many. I speak of the organ recitals given by Ralph Kinder on Saturday afternoons in January in the Church of the Holy Trinity. The large audiences are a mark of appreciation, but we wish publicly to thank Mr. Kinder for his time, services and talent, which he gives for our enjoyment and the uplift and advancement of the musical art in our city.

His recitals begin at 4 p. m. The first of this January series was played Jan. 8. The church was crowded to its capacity. The program was very attractively and artistically arranged. His interpretation was unquestionably wonderful. Mr. Kinder, we believe, is technically equipped, second to none.

We love him for his Christian life, his personality and his musical ability. My tribute to Mr. Kinder is: "A priceless gem in the musical world."

The music lovers of Philadelphia wish Mr. Kinder a long and prosperous career, a life full of health, wealth and happiness.

Yours, W. H. G.

It is very interesting to know, says the Chicago Music News, that sixty-five students of the Chicago Musical College are paying their tuition with the money made in church singing.

MUSIC AND THE MOVIES.

[Editorial in the Chicago Tribune, Jan. 20.]

One of the most painful experiences which it is man's misfortune to undergo is listening to the organ at a movie show. The fastidious man, we mean. Probably the showmen are correct in their judgment of public appetite and justified in advertising their expensive pipe organs. Probably the fumbling hands of the musician who keeps pace with Chaplin's comic capers adds a necessary touch to the comedian's elaborate clumsiness. Certainly the sweet, sobbing notes which these organs seem especially fitted to give forth lend a poignancy to the death scene which nothing else could supply. The movies, it appears, are benefited by music. It contributes something of importance to them.

But will not the movies also contribute something to music? M. Saint-Saëns in his recollections complains that the chief ability of the French organist—improvisation—has succumbed to the fugue and to the influence of the German school. Certainly the presentations of music in moods parallel to those of the celluloid rolls have been thus far improvisations, and will continue to be except in elaborate films where equally elaborate orchestration is provided.

Perhaps out of the movies will grow not only the virtues of improvisation, but a whole school of American music, of the people and for the people, if not by the people. The dance has brought in certain kinds of organized noise which pass under the name of music. But the movies, which touch upon American life in many more aspects and many more moods, may bring forth music as diversified as they are themselves.

INVENTED BY MR. SKINNER.

Boston, Mass., Jan. 7, 1916.—Editor of *The Diapason*. Dear Sir: Will you please inform Mr. John H. Compton and Mr. Herbert D. Thompson of Nottingham that the term "Orchestrator" was coined by the undersigned in the year 1908 and that it is a registered trade mark? If reference is made to the New Music Review, issued in January, 1909, the following will be found on the inside of the cover:

"The Ernest M. Skinner Company announces the Orchestrator. This instrument embodies the tone of both the orchestra and the organ. It presents the utmost possible degree of virility and flexibility and was designed expressly for use in private residences."

I presume that when Mr. Compton becomes aware of this fact he will think it wise to rename his instrument. Yours very truly,

ERNEST M. SKINNER.

ORGANS IN THE KLONDIKE.

Sydney, C. B., Jan. 7, 1916.—I was very interested in your article of last month "The Organ Farthest North," and write to tell you that in Dawson City, Klondike, there is a good-sized organ, two manuals, with a generous supply of stops. It is in St. Andrew's Presbyterian church and was built by the Warren Organ Company of Woodstock, Ont. It was opened by Dr. William C. Carl of New York some ten (or possibly more) years ago. It may be of interest to know that there are, or were, more than half a dozen F. R. C. O. organists in that lonely region—most of whom forsook the bench in the mad rush for gold. Possibly many of them are back at the bench again, poorer, but wiser men.

The gentleman who gave me this information is the pastor of the church in which I am now organist, the great and good Dr. John Pringle, now chaplain of the Canadian forces somewhere in France, and who for some years was a missionary in the Klondike; so you can bank upon it as being authentic.

EDWARD STUART.

Sarah Wildman Osborn resumed her duties as organist at the North Shore Congregational Church in Chicago Jan. 2 after an absence of several months. Mrs. Osborn is just entering her ninth year of service as organist at this church.

Study in Programs

Professor H. C. Macdougall Analyzes Facts as Shown in The Diapason in Article in the Etude.

FROM THE JANUARY ETUDE.

A recent number of *The Diapason* contains thirty-seven organ recital programs from nearly as many organists; the recitals were given in all parts of our country and may therefore be said to be representative. A summary and tabulation of the programs shows with a certain clearness that American composers are receiving a fair amount of attention.

A study of this sort will usually reveal the continued popularity of Bach's works among organists; within the last twenty-five years Guilmant's name has appeared also with gratifying steadiness on lists. It is not surprising, therefore, to find that out of 123 composers and 272 items Bach had fifteen and Guilmant thirteen appearances. It is, however, hardly to be expected that Wagner would top both with sixteen numbers. Next on the list are Hollins, Kinder, Lemare and Mendelssohn (six each), Wolstenholme, Faulkes and G. B. Nevin (five each), Bonnet, Dethier, Lemmens, Liszt, Rogers, Salomé, Shelley, Tschakowsky (four each), Becker, Diggie, Dvorak, Frysinger, Haydn, Karg-Elert, J. E. W. Lord, Rheinberger, Rossini, Smart (three each).

But lest the gentlemen whose names are written above feel their importance too much, let us note that with only two or even one program appearance we find such second-rate (?) composers as Beethoven, Boellmann, Bossi, Dubois, César Franck, Gigout, Handel, Merkel, Saint-Saëns, Vierne and Widor.

Of single pieces appearing more than once are to be noted: Toccata and Fugue in D minor, Bach; Caprice Héroïque, Bonnet; "Fantasie Symphonique," R. G. Cole; Fantasie on "Faust," Eddy; "Eventide," Frysinger; Spring Song and Overture in C major, Hollins; "Clair de lune," Karg-Elert; Concert Caprice, Kreisler; Marche Pontificale, Lemmens; Fantasia on a Southern Air, J. E. W. Lord; Sixth Sonata, Mendelssohn; Bell Rondo, Morandi; "Will o' the Wisp" and "Song of Sorrow," G. B. Nevin; Suite in G minor, Rogers, and "Fanfare," Shelley.

In looking over the programs one misses the old war-horses: Thiele's "Chromatic Fantasy" and "Concertsatz," Rheinberger's sonatas, the Handel concertos and the ponderous variations by Hesse, to say nothing of the solid, though hardly inspired, sonatas of Merkel. Where, too, are the Batiste offertories and those by Wely? How we used to like the Wely in G and how we disported ourselves on the pedals of the Wely in F! Times have changed, our organ programs are more diversified and while those classified and tabulated for the purposes of this note are rather light, yet they seem to point in the right direction. They hold fast to the good, but give the unknown and especially the native composer his chance.

It is gratifying to observe that compositions by American writers are put in the program alongside of those written by Europeans, and not crowded, as a special favor, into places made for them alone. As Dudley Buck once wrote: "When I see a concert of compositions by American composers only I am reminded of the sign that formerly could be seen in many southern assemblies—"These seats reserved for niggers." Let the American composer take his place, like a man, with his compeers.

Ralph M. Hix at Wichita.

Ralph Mason Hix, formerly of Waterloo, Iowa, now dean of music in Fairmount College and organist of Plymouth church, Wichita, Kan., will spend a part of his time at the new three-manual Austin organ being erected in the Palace Theater of that city. Dean Hix has expressed his conviction that in these places, where the building and maintenance of a municipal organ is not practical, an adequate instrument in a popular theater may be made to serve much the same purpose in the life of the community.

Souvenir from L. D. Morris.

L. D. Morris has sent out this year a very useful calendar with room for daily memoranda and a large sheet devoted to each week. It is adorning the desks of many organists, especially in Chicago and vicinity, and serves as a reminder to many of them where Mr. Morris can easily be reached whenever an organ needs his benign attentions.

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The Art of Samuel P. Warren

From a Tribute by Miss Pauline Jennings, a former Pupil.

From Musical America.

There will always be two types of artist, the "artist militant" and the "artist contemplative." The one does battle with the world for the acceptance of himself and his creed; the other forgets himself in the magnitude of his work. The one would be known as a master; the other is content to be one. The one would reach the goal of fame; the other would overtake his own ideals. The immense preponderance of the former class makes the appearance of a great artist of the latter all the more noteworthy.

Among the musicians of America whose work has been of permanent educational value and dignity none can be accorded greater eminence than Samuel P. Warren, although this artist would have been the last to advance personal claim, his work, as he remarked, having been done "in quiet, and without the wish to attract fame and notoriety." Yet no organist of this country or of Europe had a more illustrious activity and influence than had this master. For so many years his name had been identified with the elevation of the standard of organ playing in New York that we are apt to associate his influence with the city, overlooking the fact that his reputation belongs to the world, for it has long been acknowledged that Warren was one of the greatest organists of our age.

Samuel P. Warren was born in Montreal in 1841, and early manifested such decided musical ability that at 12 years of age his taste for the organ had been so far cultivated that we find him playing in St. Stephen's chapel, and later in the American church in the same city. After completing a course in college, he went to Berlin in 1861 to continue his musical studies under the guidance of Haupt in organ and theory, Gustav Schumann in piano, and Wieprecht in instrumentation.

Returning to America in 1864, the next year found him in New York, where he remained, and where his activities as organist, editor, composer and teacher had been so potent a factor in the musical education of the city. For twenty-four years the organist of Grace church, he inaugurated there the weekly recitals, of which more than 230 were given in Grace church alone, and which, covering nearly the entire literature of the organ, formed one of the most remarkable series of recitals ever given in this or any other country.

Too individual to be classed as belonging to any one school, the range of his artistic sympathy had been phenomenal, and he has been one of those who laid the foundation of New York's musical cultivation by constantly bringing before the public the best of all schools and all times. The greatest literature of the organ had been laid under tribute for these recitals—a literature remarkable for its wonderful richness and yet for its singular poverty, since the large number of its masterpieces cannot make us quite forget that Beethoven confided none of his ideas to the organ, that Brahms has left us but two compositions for this instrument, and that for reasons inscrutable a rich freightage of Schumann's thoughts was stranded on the pedal piano. And so the transcriptions which have their place in the organist's repertoire had been made by Mr. Warren.

We owe to him so much for his scholarly editions of the classics of the organ, as well as for masterly transcriptions, that had he accomplished nothing more for the musical world he would have earned the gratitude of present and future organists. But other work has not deterred this master from original composition. He had published church music, part songs, organ and piano-forte compositions. Yet it has been cause for regret among many musicians that Mr. Warren did not publish a larger number of his own works; for so much interest and admiration have been awakened by the creations of a fantasy at once elevated and distinct that one notes in his case a reversal of the time-honored attitude of composer and public, since most musicians are more willing to give good things—it may be—than is the public to receive; while a small but musicianly audience has had a warm welcome for the works Mr. Warren withheld as well as for those he bestowed. As his pupil, I was sometimes honored by the privilege of hearing his unpublished compositions. The beauty of idea and purity of form of these works would have evoked enthusiasm from genuine musicians whenever published. To my remark, on one occasion, "But why not let the world know these beautiful things?" the answer was: "They are slight." It was then I was reminded of what the elder Dudley Buck once said: "Samuel Warren has one pro-

nounced and unconquerable fault—modesty."

As a teacher the influence of Mr. Warren has been wide and peculiarly effective, and a large circle of enthusiastic pupils has carried his rigor of method and something of his lofty aims into the art of organ playing. Many of the most prominent organists now before the public have been his pupils. Mr. Warren always affirmed that women were as great organists as men, and spoke of his pupil, Harriette Judd, as one than whom he had taught no greater in all the years of his activity as a teacher. All who have had the privilege of his instruction regard with reverence a master by whose generosity of perception the best possibilities of each student were discerned and by the most patient care developed. All who have received of his musical wisdom think with gratitude of the inspiring lesson hours in Mendelssohn Glee Club Hall, while some of us date them from our erstwhile stormy wrestlings with the Bach Toccata and Fugue in D minor. Censurous musical pedagogues, whose "short swallow flights" had unduly developed the hypercritical pinions, took lessons from this master in kindly recognition of others, for, added to many claims to eminence, not the least was Mr. Warren's power of seeing the good in all.

Famous for the clear-cut character of his playing, and for the beauty of his phrasing, his remarks upon the latter subject were often of special interest. The refinement of this artist's phrasing was of well-nigh matchless distinction. Also the variety of touch produced on an instrument with which the public has been too little accustomed to associate varying touch qualities. Range of color in touch has been regarded too much as belonging exclusively to the piano, while for contrasted tonal effects in organ playing, registration, which, like charity, covers many sins, has been the somewhat over-used reliance. As a result we are familiar with the characterless touch and fantastic color scheme of too many organ virtuosi. Those who seek "to add another hue unto the rainbow" by restless registration would scarcely have found support in the art of a master who, to varied beauty of touch and phrasing, added a somewhat reserved use of primary colors. In the matter of tempi, too, Mr. Warren was individual, holding that most modern organ playing is too fast.

Now, it was not by the great technique of Mr. Warren—though for these many years that had been accounted phenomenal—but by the great personality ever discernible back of this technique, that this artist was distinctly characterized. The power of an individual poetic fantasy was his in the highest degree. Hanslick would have us believe that whatever of emotion we hear in musical composition comes through the interpreter, the forms of music, highly vitalized by intellect, receiving emotional impress only through the performer. This opinion certainly exalts the interpreter if it robs the composer of the production of a complete work of art, which must ever be the harmonious expression of intellect, imagination and emotion. One heard in the playing of Mr. Warren, however, an infusion of thought, feeling, life and art which gave profound significance and permeated each figure with new meaning. As a widely known London musician once remarked to me, "I consider Warren the deepest organist in the world."

It is according to Hamilton Mabie's definition of art as an expression of the human spirit in the language of beauty that the interpretations of Mr. Warren took such commanding rank, for he expressed the everlasting beautiful in fresh and individual guise. Yet for years this great artist played but little in public. This is much to the wonder of many musicians. But as a personality developing in thought and solitude becomes largely independent of circumstance and event, it would seem that this nature became too much enriched through experience and art to stand in need of much from the outer world, least of all of popular applause.

Perhaps, too, music had become chiefly valuable as a means of spiritual joy, for to him in his deep communings with the inner meaning of music may be applied the words of Hawthorne: "When the artist rose high enough to achieve the beautiful, the symbol by which he made it perceptible to mortal senses became of little value in his eyes, while his spirit possessed itself in the enjoyment of the reality."

INDISPENSABLE

to the

Progressive Organist

Such is the verdict from all parts of the country on THE DIAPASON. The files at the office of this publication are filled with letters, written by men and women who have read its monthly issues, asserting, without solicitation or suggestion, that they could not do without this paper.

Join the Majority and keep posted henceforth on:

**What your fellow organists
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Our recital page is one of our most
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Chicago

Best Six American Anthems

(The following are lists of the best six anthems by American composers received by the editor of The Diapason within the last four weeks, in response to an editorial suggestion that these lists be sent in by organists to form a symposium of what experience has taught them to consider the most meritorious works for the church service by men in the United States. A few have included names of others than Americans, probably under a misapprehension. Additional replies will be published in succeeding issues.)

E. R. KROEGER, ST. LOUIS, MO.

1. Festival Te Deum, Buck.
2. "Hark, Hark, My Soul," H. R. Shelley.
3. "Behold, Ye Despisers," H. W. Parker.
4. "Arise, Shine," Foote.
5. Recessional, P. A. Schnecker.
6. "Jesus, Word of God" ("Ave Verum"), G. B. Nevin.

WALTER C. GALE, NEW YORK.

It is a little difficult to choose six "best" ones, as each one makes a different, and its own special appeal. However, I might name the following, as heading the list:

- "There Shall be no More Night," David Wood.
 "Now Sinks the Sun," Horatio Parker.
 "Lord of All Power and Might," George W. Chadwick.
 "A Song in the Night," R. H. Woodman.
 "Blessed Be the God," Will C. Macfarlane.
 "Thine, O Lord," Macfarlane.

EDMUND SERENO ENDER, MINNEAPOLIS.

- "A Song In the Night" and "When It Was Yet Dark," R. H. Woodman.
 "Behold Ye Despisers" and "The Lord Is My Light," H. W. Parker.
 "The Desert Shall Rejoice," Arthur Whiting.

Festival Te Deum in E flat, Dudley Buck.

"Now When Jesus Was Born," Frederick Stevenson.

"Fear Ye Not, O Israel," Max Spicker.

ALEX. S. GIBSON, SOUTH NORWALK, CONN.

Dudley Buck—Festival Te Deum in C, No. 9.

H. W. Parker—"The Lord Is My Light."

Arthur Foote—"Still, Still With Thee," G. W. Chadwick—"God, To Whom We Look Up Blindly."

H. R. Shelley—"For all the Saints."

F. Stevenson—"I Sought the Lord."

GEORGE HENRY DAY, NEW YORK.

1. "As Now the Sun's Declining Rays," James.
2. "The Brightness of the Immortal Father's Face," Andrews.
3. "Light of Light," Lejeune.
4. "Tarry With Me," Baldwin.
5. "Saviour, When Night Involves the Skies," Shelley.
6. Te Deum in E, Parker.

CLIFFORD DEMAREST, NEW YORK.

- "Still, Still With Thee," Foote.
 "God, to Whom We Look Up Blindly," Chadwick.

"Father, in Thy Mysterious Presence," Scott.

"The Souls of the Righteous," Woodman.

"Fear Not, O Israel," Spicker.

"The Lord Is My Light," Parker.

GORDON GRAHAM, CINCINNATI.

- "The King of Love," H. R. Shelley.
 "Rock of Ages," Dudley Buck.
 "The Twilight Shadows Fall," David Wood.

Festival Te Deum in E flat, Dudley Buck.

"Magnificat and Nunc Dimittis," J. C. Marks.

"Sun of My Soul," G. Chadwick.

I have included J. Christopher Marks' "Magnificat and Nunc Dimittis" in this list, but am not quite sure if Mr. Marks is an American composer. I believe he is a Dublin (Ireland) man, so do not know whether he should be included. By "American" composers do you mean American born composers, or would you include men who have come to reside here permanently, but who have been trained abroad and are of foreign birth? [Mr. Marks is to all intents and purposes an American.—Editor.]

ALFRED C. KUSCHWA, HARRISBURG, PA.

The following are particular favorites at my church:
 "In Heavenly Love Abiding," Horatio Parker.

"The Lord Is My Light," Rollo Maitland.

"Lift Up, Lift Up Your Voices Now," W. Berwald.

"Art Thou Weary?" G. W. Chadwick.
 Magnificat and Nunc Dimittis in A, Flaxington Harker.

"And the Lord God Shall Wipe Away All Tears" (from "Life Everlasting"), H. A. Matthews.

DR. WILLIAM C. CARL, NEW YORK.

"God Is Our Refuge and Strength," Arthur Foote.

"In Heavenly Love Abiding," Horatio Parker.

"Thou Knowest, Lord," Mrs. H. H. A. Beach.

"The Lord Is My Strength and Song," Henry K. Hadley.

"O Lord, Thou Art Great," C. Whitney Coombs.

"O Sons and Daughters of the Lord," Mark Andrews.

W. A. GOLDSWORTHY, NEW YORK.

"The Trees and the Master," Protheroe.

"Now Sinks the Sun," Parker.

Te Deum in E flat, Hadley.

Prayer, Chadwick.

"The Day Is Gently Sinking to a Close," Philip James.

"Give Ear, O Shepherd," Whiting.

I will not say these are the best, even of the individual composers mentioned, but they are the ones most pleasing to the congregations, and therefore sung oftener.

W. LYNNWOOD FARNAM, BOSTON.

1. Magnificat in E flat, A. S. Baker.

2. Benedictus in A, Mrs. Beach.

3. "A Child Is Born," Chadwick.

4. Magnificat in E, Parker.

5. "Now Dawning Glows the Day of Days," David Stanley Smith.

6. "Give Ear, O Shepherd," Arthur Whiting.

ROLAND DIGGLE, MUS. D., LOS ANGELES, CAL.

1. "Art Thou Weary?" G. W. Chadwick.

2. "Still, Still With Thee," A. Foote.

3. "Te Deum," Philip James.

4. "The Lord Is My Light," Parker.

5. Recessional," Clough-Leighter.

6. "The Lord Is King," Stevenson.

FRANK WILBUR CHACE, SALEM, ORE.

To the Editor of The Diapason: Here is the list of my favorites, anthems composed by American born composers, all of which I have found gain in popularity with both choirs and congregations with repeated renderings:

"The Lord Is My Light," Horatio W. Parker.

"I Will Set His Dominion," Horatio W. Parker.

"Hark, Hark, My Soul," George W. Chadwick.

"Te Deum" in B minor, Dudley Buck.

"Still, Still, With Thee," Arthur Foote.

"And Ye Shall Serve the Lord," Henry Hadley.

GOTTFRIED H. FEDERLEIN, NEW YORK.

"Fear Not, O Israel," Max Spicker.

"O Lord, What Is Man?" Max Spicker.

"The Angel of the Lord," Mark Andrews.

"Hide Me Under the Shadow of Thy Wings," Mark Andrews.

"The King of Love," Harry R. Shelley.

Te Deum in E flat, Henry Hadley.

EDWARD STUART, SYDNEY, C. B.

1. "Still, Still With Thee," Parker.

2. Recessional," Clough-Leighter.

3. "The Earth Is the Lord's," Frank Lynes.

4. "Hark, Hark, My Soul," Harry Rowe Shelley.

5. Festival Te Deum," Buck.

6. "Art Thou Weary?" Chadwick.

I have found the foregoing anthems very useful and asked for by the various congregations where I have been organist, and respectfully submit them for your publication.

MRS. MARY CHAPPELL FISHER, ROCHESTER, N. Y.

"A Song in the Night," Woodman.

"The Lord Is My Light," Parker.

"O All Ye Works of the Lord," W. C. Gale.

"And in That Day," H. L. Case.

"The Silent Sea," Neidlinger.

"The Great Day of the Lord," Chaffin.

MELVIN B. GOODWIN, PHILADELPHIA.

"The Trees and the Master" and "God, to Whom We Look Up Blindly," George W. Chadwick.

"Tarry With Me, O My Savior," S. A. Baldwin.

"The Twilight Shadows Fall," Dr. David D. Wood.

"The Silent Sea," W. H. Neidlinger.

"Jubilate Deo," in E flat, W. K. Bassford.

"Thine, O Lord, is the Greatness," Will C. Macfarlane.

"There Is a Green Hill," Ralph Kinder.

O. C. BODEMULLER, NEW ORLEANS.

1. "Hark, Hark, My Soul," H. R. Shelly.

2. "Saviour, When Night Involves the Sky," Shelly.

3. "O Israel, Return Unto the Lord," Clifford Demarest.

4. "The Lord Is My Light," Parker.

5. "Except the Lord Build the House," W. W. Gilchrist.

6. "Still, Still With Thee," Foote.

COLLEGE ENGAGES MR. NEVIN

Cleveland Organist Will Teach at Hiram, Ohio, Part of Time.

Gordon Balch Nevin, who recently went from the First Presbyterian church of Johnstown, Pa., to the Second Presbyterian of Cleveland, Ohio, has accepted a position on the faculty of the music department of Hiram College, Hiram, Ohio. While retaining his position with the wealthy Cleveland church, Mr. Nevin will teach organ and piano in the college several days each week. The offer came to Mr. Nevin entirely unsolicited and greatly strengthens the faculty of the college.

Möller Organ at Warsaw, Ind.

Miss Alice R. Deal of Chicago gave the opening concert at Warsaw, Ind., Jan. 19, on a Möller two-manual organ, erected in the First Methodist church by B. F. Gearhart of the staff of Mr. Möller. Previous to this Mr. Gearhart erected a two-manual in the Baptist church of Warsaw. The Methodist church organ has pneumatic action and extended console. There are eight speaking stops in the great, ten in the swell and four in the pedal. Seven combination pistons are provided.

HEAR MIDDELSCHULTE PLAY AT KANSAS CITY

CONCERT FOR ASSOCIATION
Members of Organists' Body Also Hold an Open Meeting at Which Matthews' "Story of Christmas" Is Sung.

The Kansas City Association of Organists held an open meeting Thursday evening, Jan. 20, at the Westport Avenue Presbyterian church. Following was the program: Piano and Organ—(a) Andante, Chaminade; (b) Scherzettino, Chaminade. Mrs. B. J. Dalton, piano; Miss Margaret Boultre, organ.

Cantata—"The Story of Christmas," H. Alexander Matthews. Choir of the Westport Avenue Presbyterian church.

Soloists: Mrs. Hans C. Feil, soprano; Mrs. A. L. Woodard, contralto; N. O. Chaquette, tenor; R. B. Stelbins, bass; Alfred Hubach, organist; Hans C. Feil, director.

Wilhelm Middelschulte, organist of the Thomas Orchestra of Chicago, gave the second of the organ concert series under the auspices of the association Tuesday evening, Jan. 25, at the Grand Avenue Temple. The program, which was of unusual interest, follows: Chromatic Fantasia and Fugue, Johann Sebastian Bach; "Noel," Louis Claude d'Aquin; Canzon, Giovanni Gabrieli; Prelude, Henri Valentim Alkan; "Marche Funèbre et Chant Seraphique," Alexandre Guilmant; Fantasia and Fugue on the Chorale, "Ad Nos ad Salutarem Undam" (from Meyerbeer's "The Prophet"), Franz Liszt; Theme, Variations and Finale, Louis Thiele; Allegretto from the Fourth Sonata, Mendelssohn; "Chorus Mysticus" (from "Faust" Symphony), Franz Liszt; "Perpetuum Mobile" (pedals alone), and Passacaglia, Wilhelm Middelschulte.

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P. C. Lutkin, Dean of the Northwestern University School of Music, says: "Students who complete your Harmony Course and pass the examinations with satisfactory grades, will be given credit for two years' work in the Northwestern University School of Music in that study."

Robert W. Stevens, Instructor at the University of Chicago, says "I am pleased to use Protheroe's Harmony Lessons as material for our classes, both in the elementary ones in the Divinity School of the University of Chicago, and in my advanced grades. This work correctly done is well worth the credit."

Walter Damrosch, Director of the New York Symphony Orchestra, writes: "The lessons are admirably prepared and serve their purpose in every particular. I had no idea that such sound knowledge of music could be imparted in this novel fashion, and I beg to congratulate you and your pupils."

Valuable Art Catalog sent free, contains sample lessons, a musical dictionary and full details of these Harmony Lessons; also our courses in Piano (Students' or Teachers' Course with Paderewski's endorsement by the great Sherwood; Pipe organ by Clarence Eddy; Violin, Cornet, Mandolin, Guitar, Banjo, Public School Music, Choral Conducting, History, Advanced Composition, etc., by equally eminent teachers. Satisfaction guaranteed. Write today and learn of remarkable Scholarship Offer. It costs you nothing—you have everything to gain and nothing to lose. State age and course in which interested. Get the catalog, then decide."

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**MEMORIAL DEDICATED
IN NILES, MICH., CHURCH****CASAVANT ORGAN FEATURE**

Roosevelt Instrument Rebuilt and Has Electric Action and Modern Accessories—Arthur H. Gallup at Keydesk.

Sunday, Jan. 16, was a day to be remembered in the history of the First Presbyterian church of Niles, Mich., as it marked the dedication of the Chapin Memorial building, a gift to the society by the heirs of Charles A. Chapin of Chicago. The magnificent edifice is complete and modern in every detail and nothing has been left out of its equipment toward making it one of the finest churches in the state. Included in the gift is the magnificent memorial organ, which in tone quality, it is said, cannot be surpassed by any organ in this part of the country.

The organ was built originally by the Frank Roosevelt Company and has been in use in the old church since 1891. In 1915 it was rebuilt by Casavant Brothers of South Haven, Mich., and made into a strictly modern instrument. Only the pipes of the old organ were used, the entire action, console, case, etc., being new. Six stops were added to the original scheme, a new diapason, clarinet and chimes in the great organ, and vox celeste, vox humana and piccolo in the swell organ. Sub and super-octave couplers were added to both manuals, twelve combination pistons were placed under the great and swell keyboards and a crescendo pedal and reversible sforzando knob complete the new equipment. The compass of the manuals is sixty-one keys, but the stops have sixty-five pipes each. The pedal organ has thirty notes. Wind is supplied by an Orgoblo.

The console is detached and placed in the front and center of the chancel, with the organ several feet to the left. The action is electro-pneumatic.

The organist, Arthur H. Gallup, feels justly proud of this fine instrument.

Below is the specification in detail:

GREAT ORGAN.

1. Open Diapason, 8 ft.
2. Doppel Flöte, 8 ft.
3. Dulcina, 8 ft.
4. Violin Bassoon, 8 ft.
5. Clarinet, 8 ft.
6. Flute Harmonic, 4 ft.
7. Octave, 1 ft.
8. Chimes, 20 bells.

SWELL ORGAN.

9. Bourdon, 16 ft.
10. Open Diapason, 8 ft.
11. Viole di Gamba, 8 ft.
12. Dolce, 8 ft.
13. Stopped Diapason, 8 ft.
14. Gemshorn, 4 ft.
15. Hohl Flöte, 4 ft.
16. Piccolo, 2 ft.
17. Cornopean, 8 ft.
18. Oboe, 8 ft.
19. Vox Humana, 8 ft.
20. Vox Celeste, 8 ft.
21. Tremulant.

PEDAL ORGAN.

22. Bourdon, 16 ft.
23. Open Diapason, 16 ft.
24. Lieblich Gedekt, 16 ft.
25. Violoncello, 8 ft.
26. Flute, 8 ft.

Lieutenant Zimmerman Dead.

Lieutenant Charles A. Zimmerman, bandmaster at the Annapolis naval academy, died Jan. 16. He was 54 years old. Lieutenant Zimmerman became the leader of the naval academy band in 1887. The rank of lieutenant in the marine corps recently was conferred on him by a special act of congress. He was a musical composer and also prominent as an organist.

The Wurlitzer Company is completing a large organ for the Avon theater at Utica, N. Y.

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**Works of New York Composers to
Make Up the First of Five His-
torical Recitals—Music to
Shakespeare's Works.**

Clarence Dickinson of the Brick Presbyterian church and of Union Theological Seminary in New York will again give a notable series of historical recitals in the chapel of the seminary in February. They will be presented on Tuesday afternoons and five programs have been arranged which illustrate the variety of the series and the scholarship of Mr. Dickinson. The first recital will be devoted to music composed by organists of New York City and is expected to draw a large audience from among the organists. The second will be devoted to the development of the sonata form, the third to program music and the fourth to Shakespeare and his music, in commemoration of the 300th anniversary of the death of Shakespeare, which occurred April 23, 1616. Sacred folk songs are to be presented at the last recital. A large number of assisting artists will supplement the work of Mr. Dickinson. The programs follow:

Feb. 1—Chorale, Introduction and Scherzo, from Suite in C, Homer N. Bartlett; Cantabile, Clifford Demarest; Fugue, Melville Charlton; Méditation a Ste. Clothilde, Philip James; Toccata, Gottfried H. Federlein; Song, "The Sea of Sleep" (with 'cello obbligato), C. Whitney Coombs; Autumn Sketch, John Hyatt Brewer; "In Summer," Charles A. Stebbins; "Fanfare d'Orgue," Harry Rowe Shelley; Violoncello, "Lament" and "Dreaming," T. Tertius Noble; "A Prayer for Peace," Paul Held; "Christmas in Sicily," Pietro Alessandro Yon; Lullaby (by request), Clarence Dickinson; Songs, "Recompense," William H. Hammond; "The Forget-me-not," R. Huntington Woodman; "Invictus," Bruno Huhn; "Christmas," Gaston M. Dethier.

Feb. 8—Assisting Artist, Miss Rose Bryant, contralto. Examples of Early Forms of Instrumental Music—Pavan and Galliard, Thomas Warrock; Gigue, Jean Philippe Rameau; Suite—Concerto Grossso, Arcangelo Corelli; Sonata (the first sonata for single instrument), Johann Kuhnau; Cantata for alto voice, "Strike thou Hour" (with chimes), Bach. Example of the Evolution and Variation of a Sonata Movement—Galliard, Biagio Marini; Minuet, from Sonata in D major, Franz Josef Haydn; Scherzo, from Sonata, Opus 10, No. 2, Ludwig van Beethoven; Waltz, from Symphony 5, Peter Iljitch Tschaikowsky; Sonata quasi Fantasia (Adagio). Beethoven; Pastoral Sonata, Josef Rheinberger.

Feb. 15—Assisting Artists, Frank L. Gosnell, baritone; Herbert Dittler, violinist; choir of Union Theological Seminary. Two Greek Hymns—Delphic Hymn to Apollo, Second Century B. C.; Ode to the Muse, Dionysios, Second Century A. D.; "Giles Farnaby's Dream," Giles Farnaby; "La Pouze" ("The Hen"), Jean Philippe Rameau; Biblical Sonata, "David and Goliath," Johann Kuhnau; Song: From the Frost Scene in "King Arthur," Henry Purcell; Capriccio on the Departure of his beloved Brother, Johann Sebastian Bach; Violin, "The Bee," Franz Schubert; "Träumerei," Robert Schumann; Andante, from Sonata in C major (Köchel 309), Mozart; Legend, "A Deserted Farm," Edward MacDowell; Overture to "Tannhäuser," Wagner.

Feb. 22—Assisting Artists, Miss Inez Barbour, soprano; Norris L. Tibbets, baritone. "The King's Hunt," John Bull; Song, "O Lord the Maker of all Things," Henry VIII; Song, "O Deathe, Rocke me Asleep," Anne Boleyn; "Ave Verum," Joaquin de Prés; "Fortune, my foe, why dost thou frown on me?" William Byrd; Two Doleful Dumps, (a) English, (b) Irish; "Lacrymae," or "Seven Tears figured in Seven Passionate Pavans," John Dowland; "Sellenger's Round" (played by Queen Elizabeth on the Virginals), William Byrd; Songs—I. Shakespeare Lyrics as sung in the

Productions of his Plays in his own Time: (a) Willow, Willow (from "Othello"), (b) Where the Bee Sucks (from "The Tempest"). A Tribute to Shakespeare, written by David Garrick. "Thou soft flowing Avon," Thomas Arne; Fantasia in D (the first organ fugue in large form), Jan Pieters Sweelinck; Songs—Shakespeare lyrics set to music by later composers: "Blow, Blow thou Winter Wind" (from "As You Like It"), Thomas Arne; "Who is Sylvia?" (from "Two Gentlemen of Verona"), "Hark, Hark! the Lark" (from "Cymbeline"), Franz Schubert; Nocturne ("Midsummer Night's Dream"), Mendelssohn; Shepherd's Dance ("Henry VIII"), Edward German; Overture Fantasy ("Romeo and Juliet"), Tschaikowsky.

Feb. 29—Assisting Artists, Miss Inez Barbour, soprano; Miss Rose Bryant, contralto; Mr. Charles Harrison, tenor; Mr. Frank Croxton, bass; Mr. Maurice Milcke, violinist; Mr. Arthur Wilde, violoncellist; Mme. Regis-Rossini, harpist. "A Solis Ortu Cardine," Fifth Century, Latin; "Alla Trinita Beata," arranged by Burney; "Sky So Bright," Old German; Dialogue, "How the Soul must bear the Cross, like Christ," Seventeenth Century, German, arranged by Corner-Reimann; "Gloria in Excelsis Deo," Old English, arranged by Knight; "From Heaven High," Sixteenth Century, German, arranged by Dickinson; "The Shepherd's Christmas Song," Old Austrian, arranged by Reimann-Dickinson; "The Neighbors at Bethlehem," Old French, arranged by Gevaert; "Jesu! Thou Dear Babe Divine," Haytian, arranged by Dickinson; "In Dulci Jubilo" (violin, cello, harp and organ), Fourteenth Century, arranged by Liszt; "Coventry Carol," Old English; "Hez, Sire Asnes, Hez!" Twelfth Century, Latin; "Negro Spirituals," "Ev'ry Time I Feel the Spirit," "Rain," "Dig my Grave," "Exhortation—A Negro Sermon," "Deep River," American; Organ, Largo from "The New World" Symphony, Dvorák; "The Soul at Heaven's Gate," Fifteenth Century, German; "Fear Not, Christ is Risen," Seventeenth Century.

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**Joseph Chase Was Superintendent for
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Dr. Joseph Chase, the oldest resident of East Weymouth, Mass., died at Vineyard Haven Jan. 9 in his ninety-ninth year. He was born in Boston May 3, 1817, and resided in Salem street, receiving his education in the Hancock and Eliot schools. He became a sailor at an early age, and retired from the sea when he was 26 years old, a master mariner of vessels owned by Daniel Draper.

After studying dentistry he practiced that profession for many years, and later entered the employ of E. & G. G. Hook, organ builders, now Hook & Hastings, being advanced to the office of superintendent. After being engaged independently in the organ business he retired twenty-three years ago.

Mr. Chase remembered Lafayette's visit to Boston and wrote a child's story of the Battle of Bunker Hill from facts told him by a friend who witnessed the engagement. During his younger days he studied music, became a proficient bugler and was associated with many bands.

In 1843 he married Miss Clara Luce, who died in 1908. They had three

children—the late Col. Constantine Chase, U. S. A.; Isaac Chase of Cambridge, formerly treasurer of the Bay State Fuel Company, and Dr. Joseph Chase, Jr., of East Weymouth.

NEW PIPE MAKER TO START

F. S. Brockbank Will Conduct Business at Lake View, N. J.

A new pipe supply house, headed by Frederick S. Brockbank, who was with the Ernest M. Skinner Company for a number of years as reed voicer, has opened a factory at Lake View, N. J., adjoining that of the American Master Organ Company. Mr. Brockbank will conduct a business of pipe making and voicing for the trade.

Edward C. Hall, organist of the First Baptist church, Butte, Mont., has fully recovered from his illness and he is back on the bench with renewed energy. He is drilling the children of the Sunday school for a combined concert with the choir. In this program he intends to give a concert that will be new to the music-lovers of Butte.

The Beman Symphonie Orchestra Company of Binghamton, N. Y., held its annual meeting in the offices of the concern Jan. 10 and elected the following officers: M. C. Beeman, president; Frank Beeman, vice president; H. A. Speh, treasurer, and A. J. Schwab, secretary. These four also compose the board of directors.

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NEW YORK: Mr. Geo. W. Westerfield, 364 Virginia Ave., Jersey City N. J.

MUSIC AT ALBUQUERQUE, N. M.

E. Stanley Seder Heard in Organ Recitals by Educators.

"A voice in the desert" is that of E. Stanley Seder, F. A. G. O., the Albuquerque organist and director of the department of music at the University of New Mexico, who writes to The Diapason most interestingly of musical activities in the southwest. Mr. Seder played in November for the second successive year before the Educational Association of the state, this time giving the following program: Toccata in F, Bach; Andante Cantabile, from String Quartet, Tschaikowsky; Allegro Appassionato (Sonata 5), Guilmant; "Evensong," Johnston; Gavotte from "Mignon," Thomas; "Liebestod," from "Tristan," Wagner; Overture to "Der Freischütz," Weber. A manuscript composition by Mr. Seder—"The Sweetest Flower that Blows"—was sung by Miss Louise Thorn.

Christmas music at Mr. Seder's church, the First Congregational, Dec. 26, included a recital in the evening at which the following numbers were given: "The Three Wise Men," Malling; Rhapsodie on an old Carol, Faulkes; Christmas Pastoreale, Rebding; Christmas Offertory, Grison. Other numbers played at the Christmas services were: "Noel," d'Aquin; "Christmas Eve," Malling; Pastoreale from Christmas Sonata, Dienel; Fanfare, Bridge.

Jan. 18 a recital was given at the university assembly. The first part of the program consisted of the Cesar Franck Sonata in A for violin and piano, played by Mrs. Ralph M. Henderson, violinist, and Mr. Seder. The second part of the program consisted of songs and compositions for violin and piano by Mr. Seder, rendered by Mrs. Henderson and Mrs. Ada Pierce Winn, soprano, with the composer assisting at the piano.

Clarence A. Marshall, organist of St. Andrew's church at Fort Worth, Texas, will leave Fort Worth to live at Houston. He has been active in the musical life of Fort Worth for a number of years.

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**J. WARREN ANDREWS
ON TRIP TO THE WEST**

ADDRESSES ILLINOIS A. G. O.

**Speaks at Dinner and Gives Recital
for Chapter—Also Heard by Min-
nesota Chapter—Opens Hill-
green-Lane Organs.**

J. Warren Andrews, warden of the American Guild of Organists and organist of the Church of the Divine Paternity in New York, has returned home from a tour of the central states which took him as far as Minneapolis and a feature of which was a concert in Chicago attended by the Illinois chapter. Mr. Andrews dedicated several new organs on the way. In Chicago he spoke at the monthly dinner of the guild, Jan. 11, held in the parish-house of St. Paul's Episcopal church, and afterward gave his recital on the new Austin organ in St. Paul's, on which several of the leading performers of the United States already have been heard.

This was Warden Andrews' first visit to the Illinois chapter during his term and a large number of the members greeted him. After the dinner he made a brief speech which told of the latest activities of the A. G. O. and the plans and aims of the council and officers. He laid emphasis on the wish that as large as possible a number of colleagues take the examinations for degrees.

Mr. Andrews' recital was a delightful one and attracted a large audience. His selections were: Fourth Organ Sonata, Mendelssohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilmant; Toccata and Fugue in F, Bach; "Song of Sorrow," Gordon Balch Nevin; Vorspiel, "Wir glauben all an einen Gott," Bach; Largo in G, Handel; Finale, Sonata, Op. 77, Dudley Buck; March of the Magi, Dubois; "Marche Militaire," Gounod.

Jan. 12 Mr. Andrews played at the First Presbyterian church of Woodstock, Ill., of which Miss Fidelia B. Hamilton is organist, and was assisted by the choir of the church in this program: Second Organ Concerto (first movement), Handel; Galette in F, Martinini; Toccata (Doric mode), Bach; "Angels Ever Bright and Fair" (soprano), Handel; Communion in G major, Batiste; "March of the Magi," Dubois; "Fairest Lord Jesus" (choir of the church), Ernest Schmidt; Scottish Air, J. Warren Andrews; "Jubilate Amen," Ralph Kinder; "Ave Maria" (soprano), Mazzagni; "The Star," James H. Rogers; "The Lark Now Leaves His Wat'ry Nest," H. Parker; "Hallelujah Chorus," Handel.

Jan. 14 Mr. Andrews gave the inaugural recital on an organ built by Hillgreen, Lane & Co. in the Hammond Avenue Presbyterian church of Superior, Wis. This instrument was built after specifications drawn by Mr. Andrews. It consists of three manuals, having twenty-three stops and 1,335 pipes. There are twenty couplers, fifteen piston combinations, three mechanicals and eleven pedal

movements. The action is electric. The console is detached.

Jan. 17 the warden played at St. Paul's Episcopal church, Duluth. The Minnesota chapter heard him in a public recital Jan. 18 at Plymouth Congregational church, which has a fine Skinner organ. He played: Sonata, Op. 42, Guilmant; Serenade in F, Gounod; Toccata in D minor (Doric mode), Bach; "Ave Maria" Arcadelt-Liszt; Finale, Sonata, Op. 77, Dudley Buck; "Jubilate Amen," Kinder; "Song of Sorrow," Gordon Balch Nevin; "Marche Funebre et Chant Seraphique," Guilmant; Passacaglia and Fugue, Bach; Largo in G, Handel; Concert Study, Yon.

Jan. 13 he played on the new Skinner organ in the House of Hope Presbyterian church at St. Paul, his selections being: Fourth Organ Sonata, Op. 65, Mendelssohn; Serenade in F, Gounod; "Marche Funebre et Chant Seraphique," Guilmant; Toccata in F, J. S. Bach; "Song of Sorrow," Gordon Balch Nevin; Vorspiel, "Wir glauben all an einen Gott," Bach; Largo in G, Handel; Finale, Sonata, Op. 77, Dudley Buck; March of the Magi, Dubois; "Marche Militaire," Gounod.

An electro-pneumatic organ by Hillgreen, Lane & Co. in the Methodist church of Huntington, Ind., was dedicated by Mr. Andrews Jan. 20. On Jan. 10, on his way west, he played at Alliance, Ohio, in St. Paul's Lutheran church.

INVENTION BY J. C. DEAGAN

**Patent Is Granted to Chicago Chime
Maker for Musical Bars.**

John C. Deagan of Chicago, the well-known manufacturer of chimes, harps, etc., for organs, has been granted a patent on musical bars. The number is 1,166,746. The device is a musical instrument, including a sound-producing bar and a support therefor, the bar being substantially oblong in cross-section and having one of its two broader longitudinal faces convex and resting upon said support, while the longitudinal corners adjacent to the opposite broad longitudinal face are rounded.

William E. Herbert Dead.

William E. Herbert, for forty-two years organist of St. Paul's German Evangelical Lutheran church, 315 West Twenty-second street, New York, died of pneumonia Dec. 28 at his home, 107 West Eighty-fourth street. He was born in Westphalia, Germany, seventy-two years ago. Mr. Herbert was stricken on Christmas morning, when he went to St. Paul's church to play. He was unable to remain in church and was taken home in a taxicab. For thirty-five years he was director of the Gesang Verein Arminia, and formerly was director of the Hoboken Quartet Club for many years. As a teacher of music he was engaged by many prominent families. He leaves his widow, one son and one daughter.

An organ built by the Hall Company for the Congregational church of Clarion, Iowa, has been installed there.

Hope-Jones and Some Neglected Ideas

By WILLIAM RICHARD WACHORNE, F. A. G. O.

It must be conceded that the late Robert Hope-Jones was the most original thinker along organic lines that we have yet seen, and I call to mind some of his ideas which do not seem to have been extensively used.

It was, if I remember aright, the diamond jubilee year of Queen Victoria's reign when Hope-Jones applied his electric action to the organ in the cathedral where I was brought up. The instrument was regarded as one of the finest products of Father Willis, the specifications having been drawn up by Sir Herbert Oakley. With the exception of one other instrument built in its entirety for a sumptuous hall belonging to the university, this is the only specimen of Hope-Jones' English work that I know.

I have played upon some of his American products and found wanting what to me were remarkable inventions of usefulness. First, his system of double-touch, particularly his couplers, for although he had double-touch stops, these never had the signature of his couplers.

The great and choir manual keys—these being the two manuals which had the double-touch—had a very deep dip. But with the double-touch coupler on, a point of resistance was met half way, and until this resistance was overcome by an added pressure of the finger the manuals were not coupled. Let me give a simple example: Oboe on swell, dulciana on choir, with swell to choir double-touch coupler on. Play on the choir and use the "singing touch" for your melody. The possibilities for an interlacing accompaniment are magnificent! It is true it is difficult of accomplishment, and I can remember Professor Ebenezer Front giving it up in disgust, but a little patience and perseverance and a world of undreamed-of organic possibilities lie at your feet.

Shortly after the university organ I referred to was opened—it was built the following year—Lemare gave a recital upon it. One of his numbers was the overture to "Tannhäuser." The one note of regret heard from eminent professional men who knew the instrument was the fact that Lemare didn't use the double-touch coupler where the "Pilgrims' Chorus" strain comes against the reiterated wind chords and the diabolic scream of the strings. With those terrific Hope-Jones diaphones in the solo, coupled to the great by double-touch, the melody can stand far up above everything. Undoubtedly Lemare was wise in his generation not to use a very tricky coupler if, as in all probability, he was unaccustomed to its use.

Another feature was his combination switches in place of the pistons that we generally have. These were placed above the keyboard and oper-

ated by a downward stroke of the finger. The motion of the hand toward a keyboard is always down; that is to say, the hand in coming from a lower keyboard to a higher must rise above that manual and descend. Also the thumb in organ playing is used more than any finger. Why, then, have pistons in a place where the thumb is the only agent usable? I often think that the man who invented pistons below the manuals must have had his head made out of a peculiar block! But what can one say of all the builders who have followed in his footsteps?

These Hope-Jones switches were in three sections, the sides operating the manuals and pedals respectively, the center, which was lower, combining both.

Another feature that I call to mind was his stop-switch. This was a tablet which locked whatever combinations you were using. The organ could then be rearranged as to registration while you continued playing, and when ready for the new combinations you opened your switch and there you were. This, of course, was in the days when adjustable combination pistons were unthought of, or at least not in general use.

Service by Mr. Fairclough.

George H. Fairclough of St. Paul gave his 118th monthly musical service at the Church of St. John the Evangelist, Jan. 2, assisted by his choir of sixty boys and men. Among the numbers sung were the "Gloria Patri," by Norris, Field's "Magnificat" in D, T. Tertius Noble's anthem, "Glory to God in the Highest," Tours' "Sing, O Heavens," and "The Desire of All Nations," by J. S. Matthews.

Ernest H. Sheppard has moved from Somerville, N. J., to Laurel, Miss., where he has accepted a good church position.

At a special musical service Jan. 2 in St. John's church at Charleston, W. Va., J. Henry Francis was assisted by his old pupil, Cornelius M. Estill. Mr. Estill played Frysinger's "Song of Joy" and the Introduction to the third act of "Lohengrin."

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HEINROTH THE GUEST
OF PHILADELPHIA CLUB

WILL GIVE RECITAL FEB. 15.

American Organ Players' Organization Issues List of Instrumental Works, Cantatas and Anthems for Easter.

Charles Heinroth, organist of Carnegie Institute at Pittsburgh, enjoys the distinction of being the only organist elected to honorary membership in the American Organ Players' Club. Mr. Heinroth will give a "guest" recital under the auspices of the club, in St. Clement's church, Philadelphia, Tuesday, Feb. 15, when the following program will be heard: Passacaglia; Bach; Nocturne, Ferrata; Organ Concerto, No. 10, Handel; "Lamentation," Guilmant; Andante from Symphony in D, Haydn; Chromatic Fantasy, Thiele; "Praeludium," Jarnefelt; "Clair de Lune," Karg-Elert; "Farandole," Bizet.

The club will give a dinner to Mr. Heinroth after the recital.

The following list has just been mailed to all club members, giving musical numbers in advance for the Lent and Easter seasons, in order to be helpful to each other in the matter of selecting "tried out" music:

ORGAN.

Humoreske, Frank E. Ward.
"Melancholique," Nobie.
Persian Suite, Stoughton.
Coronation March, Tschaikowsky.
Romanza in A, Macfarlane.
"Sans Parole," Tschaikowsky (Ditson).
Scherzo Pastorale, Federlein.
"Marche Russa," Schminke.
"Fantasia Rustic," Wolstenholme.
Barcarolle, Wolstenholme.
"Reve Angelique," Rubinstein (Le-mare).

Sunset Meditation, Biggs.

CANTATAS.

"Triumph of the Cross," Matthews.
"Out of Darkness," Gounod.
"Story of the Cross," Tozer.
"Message of the Cross," Macfarlane.
"An Easter Cantata," H. Brooks Day.
"Darkest Hour," Moore.
"Victory," Stewart.
"Death and Life," Shelley.
"Christ the Victor," Buck.

ANTHEMS.

"Turn Thy Face From My Sins," Kin-
der.
"Art Thou Weary?" Chadwick.
"Art Thou Weary?" Schnecker.
"Is It Nothing to You?" Foster.
"Let Not Your Heart Be Troubled,"
Foster.
"Ave Verum," Elgar.
"Ave Verum," Gounod.
"O Jesus, Thou Art Standing," Brewer.
"Far From My Heavenly Home," Tours.

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GRATIAN ORGAN DEDICATED

Alton, Ill., Man Plays on the Instru-
ment Built by His Factory.

The Gratian Organ Company of Alton, Ill., has completed a two-manual organ in the Presbyterian church of Arcola, Ill., and it was dedicated last month with a concert by J. W. Gratian, president of the company, assisted by Mrs. Eisner of Champaign, Ill. Mr. Gratian is making a success of his factory at Alton and his reputation among organists in Missouri and Illinois, where he has lived and worked for many years, is standing him in good stead. Mr. Gratian's ability and reliability are well known to those who dealt with him during the long time he was on the staff of the Estey Company. The Arcola organ is a two-manual with 748 pipes and is blown by an electric blower. The new organ contains several advantages which are the inventions of Mr. Gratian.

Novel Program in Texas.

At the sixth monthly organ recital combined with the annual Christmas musical of the First Methodist church of Beaumont, Texas, George Edward Turner played: March of the Magi Kings, Dubois; suite, "The Birth of Christ," Mallings; tone poem, "The Holy Night," Buck; Overture to "William Tell," Rossini-Buck. He was assisted by Mrs. Turner, soprano, who sang "The Glorious Morn," by Neidlinger, accompanied by the organ and a string orchestra of ten pieces. The chorus choir of the church also assisted, rendering "In Excelsis," a new cantata by J. Lincoln Hall, and the "Hallelujah" chorus from "The Messiah," accompanied by the organ, orchestra and two pianos. A feature of the program was the prologue to the cantata, which was given by Miss Ellen McCorquodale, reader, with organ accompaniment. The orchestrations, which were made by members of Mr. Turner's classes in harmony, proved beautiful and effective. Twelve hundred people listened to this music, taxing the capacity of the church.

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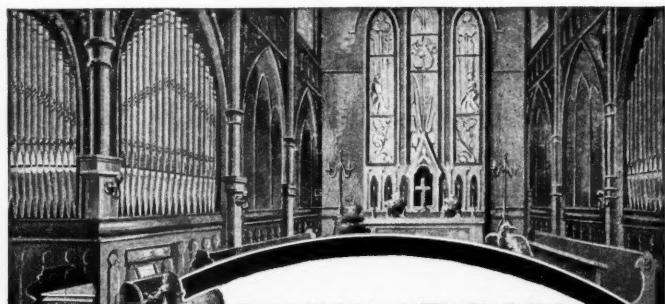
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My Dear Sirs: Mr. Maxson had his organ recital last Tuesday evening. He was delighted, so was everyone else. The program was fine, so was the organ. Cordially.

I. H. BARTHOLOMEW,
Organist Trinity Evangelical Lutheran Church,
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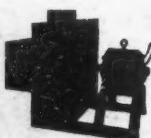
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